The Instrumentalist

The Magazine for School Band and Orchestra Directors

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Illustration by Dorothy Proctor

Immortality's Many Mansions

Among the enduring things, the constants of a changing world, is our heritage in mansions of immortal music . . . shelters for the ambitions of the individual spirit.

They project themselves above the passing present into the far reaches of time, distances and memory. They provide us with a refuge from today's imponderables.

These mansions are built of strong but tensile timbers that we may easily mold to the shapes of our personalities.

Music enters both the vaulted cathedral and the humble chapel, the station of wealth or the estate of poverty with undiminished inspiration. Music makes the cottage a palace, of the short and narrow a broad highway without horizons. Music, measure by measure, fits the breadth of our dreams into the width of our realities.

These are the mansions of immortality that we can offer to share with you, not only at Christmas but throughout the year and the years.

Christmas, however, is a time particularly appropriate for music that restates a basic concept of the richer life and reaffirms the joys of our Christmas heritage.

The music of Christmas is the tongue of universality—religious and secular; traditional and popular; symbolic, joyful, inspirational.

Music . . . great music . . . stirring music . . . enjoyable music . . . the tempo and harmonics of life itself . . . these are mansions of immortality—imperishable havens of hope, cheer and fulfillment for all who enter.

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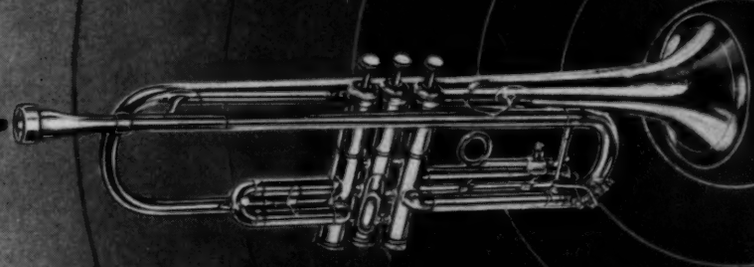
shading of tone



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WANTED: GOOD PICTURES

We are continually having calls for good photographs of music groups. Such photographs should be *functional.* Their publication is intended to illustrate points of practical teaching value to directors.

There are two kinds of photographs, (1) formal posed pictures, and (2) candid teaching shots. In either case, the most usable size is 8 x 10 inches, and the next best about 5 x 7 inches. Smaller sizes and unenlarged snapshots are seldom reproducible. Pictures should be in clear focus and have a good contrast between light and dark portions. Avoid distracting backgrounds as much as possible.

Do not take pictures outdoors in bright sunlight. Diffused lighting, as from several indoor sources or the soft outdoor lighting of a semi-cloudy day, makes for better photography.

Pictures of one section of a band or orchestra, or of an ensemble, may be more functional than an entire group of 50 to 90. Pictures of large groups are best taken with the performers close together and the camera at a high angle. (See "Take Pictures of Your Groups," in our September-October, 1946, issue.)

WANT TO MAKE MONEY?

There is an old saying that it takes money to make money. That's where the school teacher loses out, because he usually has no money to invest.

There is an exception, however. If you have something to sell which some other school or director could use, all you need is two dollars to invest in a four-line advertisement in our Classified Shopping News (page 48), where thousands of other directors will read your offer.

With a two dollar investment you can make more dollars.

AMERICAN MYSTERIES

European symphony composers prefer to base their compositions on themes with which the man in the street is familiar. The American apparently prefers to invent themes that mystify or bewilder even the sophisticated listener. Sometimes it's merely a question of making it loud enough to drown out competitive noises.

The Instrumentalist

Entered as second-class matter November 14, 1946, at the post office at Glen Ellyn, Illinois, under the Act of March 3, 1879.

Devoted to the interests of school and college band and orchestra directors, instrumental teachers, and teacher-training specialists in music education.

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The Association for the Advancement of Instrumental Music

It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting The INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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SALUTATORY

Christmas is just around the corner. We compiled a list of Christmas music for band, orchestra, string orchestra and brass ensemble. On the reverse side is a list of the 100 Most Popular Marches -- so voted in a survey to which over 700 directors replied. The combined lists are yours for 15¢ to cover printing, postage and handling. (First published in this magazine in 1946).

We receive a good many pictures of large bands and orchestras which are not published, as most large groups look a good deal alike when reduced to printers ink and the narrow confines of magazine columns. Furthermore, the reader does not greatly increase his wisdom by studying such pictures. Pictures that illustrate a point, however, are very much in demand. Please see "Wanted: Good Pictures" in this issue.

When "New Formations and Materials for the Marching Band" went to press, we thought we were printing a five-year supply. Imagine our mingled consternation and pleasure as of this date in finding the edition almost completely sold out. We hope those who order late will not be inconvenienced if the second edition strikes a bottle-neck at the printers'.

We hope our present method of listing new music publications will be helpful. Disadvantages of the former style were (1) only a small fraction of the new releases could be reviewed, and (2) very little of the music reviewed was ever played or heard by the reviewer--since many publishers do not furnish complete copies to magazines for review purposes. Furthermore, we decided that no selection should be praised or condemned except by a committee of expert appraisers. What one director dislikes may prove very useful to another.

Disk, wire or tape? Which is the best for use in band and orchestra teaching—which the best buy? Hold everything till you see our next issue—it may save you money.

Mr. Administrator——

BAND EDUCATION and the COMMUNITY

"If we could educate our children in reading, writing . . . through living experience as in our band, our schools would be more interesting and effective."

C. HOWARD ECKEL
Superintendent, Elkton, Michigan

OUR fine band is a great asset to the school and community. Any sacrifice which our people have made and are making for the band is more than offset by the enjoyment we all feel from a job well done.

The band has done a great deal to bring our people closer to the school and its problems. It is probably the leading exponent of a good school-public relation program. This is true because even though there is much good education present in other phases of our school, the good educational values of an activity such as band are more readily seen and appreciated by the people.

Although very few of our band students make a profession of music, all who participate in band are certainly well repaid in many other educational ways. Naturally, every student gains a general fundamental understanding of music by playing in the band. Then, too, general music appreciation is developed. Most of our band members are called upon to appear in smaller groups or for solo performances. This experience of self-expression is very valuable also.

Gracefulness, poise and self-confidence seem to develop in any individual who participates in any successful team, either athletic or musical. These qualities, usually found in the members of a very fine band, are very impressive. Music appreciation, self-expression, poise, personality development, self-confidence and knowledge of music fundamentals may be considered as only a few of the many by-products of band experience.

Most educators might do well to develop in other areas of education some of the techniques which are used in producing superior athletic teams and musical organizations. In band fourth graders learn fundamentals through

various musical activities. Specialization is developed in later elementary grades, and participation in the band offers great interest and enjoyment to every player. In fact, youngsters learn to play by participation in band activities from the fourth grade up. Our young people do not learn to play in the band by reading and studying books. Children and adults often have to learn by experiencing activities of practical living.

The influence of music in the prevention of juvenile delinquency is suggested by the records of The Music School Settlement in New York, which provides musical instruction at low cost for the less-privileged children of the city. During its 43-year existence, this school has enrolled 45,000 students, not one of whom has ever been charged with delinquency in a juvenile court.—From "Keep Up With the World" by Freling Foster in *Collier's*.

If we could educate our children in reading, writing, spelling, English, mathematics and so on, through living experience such as our youngsters have in our band, our schools would certainly be much more interesting and effective.

Our band is of great value to our school and community. It may also be of value as a pilot in guiding us to better ways of education in other areas.

The story of how the Elkton band developed into one of the finest is told on the opposite page.

• • •

MUSIC PROGRAM PAR?

Many directors know that their schools and communities do not support the music department adequately, but they do not know how to prove it.

To this end the American Music Conference (332 South Michigan Ave., Chicago 4) has provided a survey questionnaire blank suitable for studying the extent of local elementary and high school music instruction programs. The survey may be undertaken by parent-teacher groups, service clubs, or school authorities. The AMC will supply information from the results of their national school music survey, so as to permit comparisons between the existing local school program and what the public has indicated it wants.

The AMC thinks many civic bodies have failed to support educators in developing school music programs just because there has been no clear picture of the great deal that needs to be done. The questionnaire will porvide that picture and point up the opportunity for more cooperation to reach the goals educators consider satisfactory.

HOW I BUILT MY CHAMPION BAND

Continuous effort from many angles is needed to build a superior organization.

STANLEY BAUMAN
Elkton, Michigan

OURS is a small class C school situated in a fine rural community. We have approximately 210 students in high school (grades 9-12) and about 90 in junior high. We operate eleven bus routes. This makes it necessary to do all of our teaching during school hours.

The grades get some music, but it is limited, due to crowded rooms and lack of a full-time music teacher. My music program begins in the fourth grade, where I teach the entire group flutophones. Here I begin teaching fundamentals of music such as note values, key signatures through four sharps and flats, rhythm, two part harmony, and recognition by sight and sound of all the instruments in the band.

Instrumental instruction is begun in the fifth grade, where students are urged to begin on the instrument of their choosing except in cases where physical conditions prevent. Later on, as the need arises, students make the shift to those instruments needed to complete the instrumentation of the band. (Good instrumentation is very essential to a well-balanced band, and is a goal too few small school bands attain).

If a student has progressed far enough by the time he has reached the seventh grade, he is admitted to the band. If not, he remains in the junior high beginners group until he is able to play the music that will be expected of him when he does enter. Being a rural area school, we have many students entering our school in the seventh grade. Any of these students desiring to take band may do so either in the seventh or eighth grade. After students have reached the ninth grade, I do not eccept them as beginners, with certain exceptions.

I am in the experimental period as to method books. At present we use the Belwin Elementary and Intermediate Band Method. I have found this very satisfactory for mixed beginners. Most students are able to take their places very well after completing these books.

Brightest Pupils: Best Musicians

Scheduling of beginners classes for the grades is done after the high school program has been completed. The grade teachers have been very cooperative in arranging their classes to fit the music program. With their help, I try to select those students who will be able to do well in music and keep up their required work at the same time. I have found that the better-than-average boy or girl nearly always makes the best musician.

The senior band rehearses daily from 9. A.M. to 10 A.M. In my opinion, a regular rehearsal is to a band what regular meals are to any individual. In order to have sufficient time to cover such necessary things as rhythm and intonation studies (I use Miller-Yaus 150 Original Exercises in Rhythm), theory (Fundamentals of Music Theory by Rohner and Howerton), football parades, preparation of concert music and the like, an hour per day is the minimum time needed.

In order to leave one period open to all band students, scheduling of classes becomes quite difficult, but with the fine co-operation of the administration, this has not been one of our problems. In most of the upper grades, we have divided classes, making it possible to schedule one section for non-band

Of twenty-two Class C bands in the Michigan state finals, the Elkton group alone received Division I rating from the three regular judges and the sightreading judge. That such a unique accomplishment was not due to any inferiority on the part of the other bands is attested by one of your editors, who was a judge. This article contains important information rarely found in print. The procedure described by Mr. Bauman can be applied also to orchestra.—ED.

students the first period, and another section for the remainder of the class at another time. When conflicts occur, they are usually ironed out at a faculty meeting.

Variety is the Spice—

Our band activities are many and varied. We play at all home football (night) games and travel to at least two each fall. Our parades are worked out in detail and have proved to be a big attraction at the games. Several times during the year we are asked to provide dinner music for banquets as well as special numbers on the program. A 12-piece pep band provides music for basketball games at home. We present at least two concerts per year, one before Christmas and the other during the spring.

Good programming is essential in retaining the support of the community. We try to make our concerts as varied as possible and not too long. Along with our marches and overtures we include a novelty number or two, solos, modern band compositions, and popular tunes. We always bring in some outstanding musicians as soloist. This not only gives the band students a "lift," but also is a big attraction. We try to choose music that is not "over our heads," usually from C and B lists. (I have heard small school bands attempt to play difficult music and do such a poor job that the audience was glad to hear the end of it.)

Trips and Festivals

We play for parades both at home and away, and each year sponsor the county band festival. There are seven bands in our county from which we choose by tryout a select band of about 90. This band is directed by the guest conductor and critic who is an outstanding college director. We have had such men as Roy Miller of Wayne University, Leonard Falcone of Michigan State College, and Leonard Meretta of Western Michigan College in the past four years. These men, in addition to conducting, judge each band separately at the evening performance. They also hold a clinic during the afternoon in which the students ask questions and hear various instruments demonstrated.

We participate in the state festival each year. I think the stimulus the band students receive from this brings out the best in them. We do not concentrate on the state festival numbers all year around, but spend a great deal of time in drilling fundamentals and sightreading. This has helped the band develop the musicianship needed to play sightreading as well as festival music.

Scholarship and Honors

All this helps to create interest in band work and gives students the desire to join the organization. To give band students an added incentive to practice and develop musically, however, we offer annually four (or more) scholarships to the All-state Band at Interlochen, conducted by the University of Michigan. These scholarships are made available through various civic-minded organizations in the community. The students are selected on the basis of their ability, improvement, co-operation, and desire to learn.

We have developed our own honor point system, awarding points for practice, lessons, participation in the group's activities, playing of solos and ensembles, etc. A student earning sufficient points is awarded chevrons. Band letters are awarded to those earning slightly less. This has done much to encourage the majority of students to practice.

We also carry on a ten-week summer program by providing free private lessons to each interested student. Attendance at these lessons is compulsory, or the apportunity is taken away. A full band rehearsal is held each Friday night and a concert is given in the village park each Saturday night. The summer band is made up of school students, alumni, and the beginners who will join in the fall.

For the second time we have been invited to play at the Michigan State Fair in Detroit. This means extra rehearsals in August; so by the time school starts, the band is ready to begin work in earnest. The trips made by the band are made possible by the co-operation of the board of education which provides school busses for transportation.

Uses Recorder

We make very good use of our wire recorder for learning by listening. We record all of our performances, and study them later. For instance, after the district elimination festival this year, we compiled the three judges' comments on one score, and then proceeded to study the bad spots mentioned. This technique proved invaluable in polishing up the festival music.

As for equipment, we have complete uniforms and flags and approximately forty-five school-owned instruments that are rented to students for $4.00 per term. Because of this rental system, we are able to keep them in good repair, another essential in developing and maintaining a good band. We carry insurance on all school instruments as well as on most of the privately owned ones.

When students purchase their own instruments, I urge them to buy the best. I am not prejudiced towards any particular make, but prefer the better quality instruments because they play better and give better service. We have 40 first rate, 16 second rate, and only three third rate instruments. This gives us something worth while with which to start. One may play well on a poor instrument, but he will play better on a good one.

We have as yet no established budget for band. It is in the program of the school for the future. Our income is derived from concerts, rental fees, donations for parades, and usually a band carnival. The board of education helps out each year in the buying of equipment such as music, racks, and uniform replacements.

In conclusion, I would say that to build a championship or highly superior band many approaches are required. No one thing will do it. Continued and varied effort is required. Effort on the part of the student requires interest; and interest, like momentum, must be cumulative if progress is to be made.

MOVING?

If you change your address, notify us before December 1. Both old and new addresses must be given, together with your new position. The INSTRUMENTALIST cannot replace copies sent to your old address. Magazines cannot be forwarded unless you supply your postmaster with postage for re-mailing.

MARCHING BANDS
versus
CONCERT BANDS

A band can be both—and be good—about as easily as it can be in two places at the same time. A problem for the administrator.

THOMAS S. RICHARDSON
Charleston, Illinois

Too often the band director feels as though he should be a member of the athletic department, and many times the feeling is entirely justified. It is not too uncommon for the band to play for six or seven football games that require hours of carefully detailed planning; stretching uniforms from all seams to try to make them fit all shapes and sizes of adolescent youths; figuring ways and means to transport equipment and materials to the football field and many other details that could fill a book.

Oh yes, then there are three or four pep sessions at which the band is requested to aid in building up a frenzied school spirit by making "noise." Then of course, band members feel slighted if they don't make at least one out-of-town trip with the football team. Naturally the money to finance such a trip must come from the music fund. Who ever heard of the athletic department sponsoring such a venture?

Immediately following the football season, there is an all-school assembly where the football players are awarded their monograms for the past football season. If you will look closely, sandwiched over in the corner so as not to take up too much space, will be found the band once again bolstering the cause by providing more "noise". . . .

All Playing—No Rehearsing

Happy Day! All the extra work is over for another year. The band director saunters down to the general office to pick up the daily mail. Among the circulars from publishing houses and requests for a short 30-minute (usually much longer) program for the monthly meeting of the Improvement League protrudes an interdepartmental communication attached to the basketball schedule. A quick glance over the schedule reveals that there will be fewer home games this year—only twelve stretched over a four month period. Here we go again!

Naturally the band is responsible for providing at least a portion of the annual Christmas concert. But in checking over the instruments it is found that the rainstorm during the last football game has ruined the drumheads and loosened many of the pads on the woodwind instruments. Then there is the huge pep assembly to spark the team on to the annual holiday tournament.

The instruments should be repaired immediately, but there are a few requisition forms that have to be submitted and approved, order forms filled out and placed, and then the packing of the special mechanical headaches off to the repair house; all the time hoping against hope that they will return in time to be of some use on the program. If the director is lucky, he might be able to devote a week's rehearsals to the Christmas music.

Farmed Out to Athletics

At the close of the basketball season comes a complete surprise: "Attached will be found the schedule for the coming track meets; however it will not be necessary for the band to play a fanfare before each event. We would appreciate it if you would judge the broad-jump events after school."

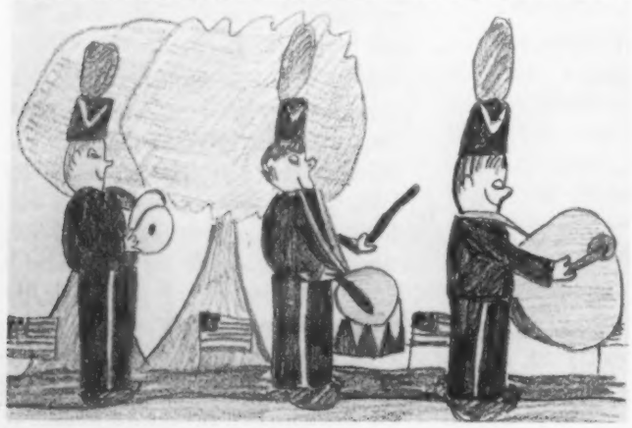
Contest time is swiftly approaching and all out-of-school time is sorely needed to give assistance to various soloists, ensembles and sectional rehearsals. But if he isn't helping with the track meet, there are corridor comments concerning certain faculty members refusal to cooperate with other departments.

All Work and No Pay

Now comes the time to arrange for transportation to the contest-centers. The administration receives a request for financial aid as the rainstorm played havoc with the music fund. All uniforms had to be cleaned and pressed, much music became soaking wet and is no longer usable, instruments had to be repaired. The request for financial aid brings the usual skeptical shake of the head. Transportation for such a venture is quite an outlay of money. The band director doesn't dare to mention the number of miles traveled or the number of buses hired for the football or basketball team. This would be high treason.

But the hardest blow is yet to come. It will be necessary for the music students to miss a full six-period school day to participate in the contests. "What? Impossible! Those groups never come back with a clear sweep of first division ratings." How could they—too much time has been spent providing background of "noise" to aid the cheerleaders.

Many bands and their directors patiently endure most of the above conditions year after year. Like Rip van Winkle, they are always doing for other people and neglecting their own interests. It has been that way so long that it has come to be considered a "natural" function of the music department. In an ideal situation, however, the band should give some attention to music and to the interests of those who have enrolled for music.



SECOND GRADE APPROACH TO INSTRUMENTAL MUSIC

EDNA M. BARNES
Elizabethtown, Pennsylvania

ROOM teachers in the primary grades are able to create a permanent interest in instrumental music. To stimulate interest in learning to play, the second grade children in the Elizabethtown (Pa.) Grade School spent six weeks familiarizing themselves with the tone and appearance of various band and orchestral instruments.

Twice a week children who had already started their study of an instrument came to the second grade to play and talk about their chosen instrument. The second grade youngsters heard the tones produced, and saw *how* they were produced. They noted the position of the player and the relative size of the instrument. They were fascinated by the shapes of the instruments and learned to name special parts.

After each demonstration and discussion the children took their colored crayons and put their impressions on paper (9x12 manila). Two pages were devoted to each instrument. One page was a drawing of the instrument alone with its name at the top. The second page showed a person (many drew themselves) playing the instrument. Some children had the players on the concert stage with footlights, boxes, and formal dress. Others showed them practicing at home. Several boys who had camp experience had the performers practicing in the woods.

Meanwhile the children were learning little songs about the instruments. As they sang they would pretend to play the instrument mentioned in the song, being sure to have

Lower grade children begin instrumental training by observing and picturing live models of older players.

A musically minded room teacher shows how interest starts.

their arms in the correct positions. They enjoyed listening to records such as "Rusty in Orchestraville" and "Little Black Sambo's Jungle Band," in addition to more formal appreciation records. The historical origin of some of the instruments was discussed.

At the conclusion of the project each child chose the instrument he would like to learn to play, and wrote a short paragraph explaining why he wanted that particular one. That explanation with the date and grade was pasted on the last page of the booklet. Each child designed his own cover, most of them making use of musical symbols in the border design. They decided to call their book "Let's Make Music."

Some results of this project can be summed up as follows:

1. The children's enthusiasm was encouraging.
2. The children can differentiate between wind, string, and percussion instruments.
3. They can name the parts of a violin, trumpet, etc., and have in their vocabulary words such as reed, valve, mouthpiece, sound hole, bridge, neck, peg, bow, cap, bell.
4. They realize that small instruments have higher sounds than large instruments.
5. They can recognize and name the piano, violin, cello, bass viol, flute, clarinet, saxophone, French horn, baritone, trumpet, trombone, bass horn, cymbals, snare drum, bass drum, kettle drum.
6. The integration with art is significant. Figure drawing with actual models (the youthful performers), proportion (size of instrument compared with person), design, color and lettering were used with each lesson.

If primary grade children are too young, as some think, for the involved problems of actually learning to play an instrument, they may be made "instrument conscious" by the observation and study of older players. While their minds are young and impressionable is the time to crystallize interest. Such a procedure will no doubt help to solve many of the problems of the high school band and orchestra.

ALWAYS WIN ARGUMENTS?

Few directors can avoid getting into an argument on the subject of music education. Unfortunately one's "ammunition" usually is opinion, not facts. At long last, free and effective ammunition is now available in a booklet called "America's Musical Activities." This 16-page illustrated pamphlet is a fact-filled digest of a nationwide survey, the first such survey ever made. Some of the facts and figures are amazing, others will back up your arguments, and still others will be found very interesting. Write now—free for the asking—American Music Conference, 332 South Michigan Ave., Chicago 4, Ill.

CHANGING CURRICULA

Credit for "Swing," without bar or kitchen service, will be granted by New York University, in new courses in American Folk Music and Basic Jazz. The courses will be given on Monday nights in a Greenwich Village cabaret. The public will not be admitted during class hours.

Experience has shown that the most successful salary schedule is one that is prepared by a committee formally authorized by a board of education and composed of representatives including teachers, administrators, board members, and representatives from lay groups.—Ohio Educational Association.

CONCERT BAND ON THE AIR

It has often been a source of displeasure and annoyance to band directors to find almost no concert bands on the air. It was a welcome innovation, therefore, to find Paul Lavalle's "Band of America" featured during the summer months and appearing regularly over many NBC stations on "Highways in Melody." This program may be heard for sure through November 26. Whether its contract will be renewed or not may depend on the comment of band listeners. You may express your approval of this program by writing to NBC or the station to which you listen. It is currently being heard over some 80 NBC stations as follows:

New York, WNBC; Baltimore, WBAL; Boston, WBZ; Springfield (Mass.), WBZA; Buffalo, WBEN; Cincinnati, WLW; Cleveland, WTAM; Davenport, WOC; Denver, KOA; Detroit, WWJ; Hartford (Conn.), WTIC; Philadelphia, KYW; Pittsburgh, KDKA; Portland (Maine), WCSH; Providence, WJAR; Rochester (N. Y.), WHAM; Schenectady, WGY; Syracuse, WSYR; Toledo, WSPD; Washington, D. C., WRC; Wilmington (Del.), WDEL; Chicago, WMAQ; Des Moines, WHO; Indianapolis, WIRE; Kansas City (Mo.), WDAF; Louisville, WAVE; Milwaukee, WTMJ; Minneapolis, KSTP; Nashville, WSM; Omaha, WOW; St. Louis, KSD.

Allentown (Pa.), WSAN; Binghamton (N. Y.), WINR; Erie, WERC; Reading, WRAW; Richmond (Va.), WMBG; Wilkes-Barre, WBRE; Williamsport, WRAK; Duluth, WEBC; Hibbing (Minn.), WMFG; Virginia (Minn.), WHLB; Elkhart, WTRC; Madison, WIBA; Peoria, WEEK.

Southeastern: Augusta, WTNT; Charleston, WTMA; Charlotte, WSOC; Columbia, WIS; Greenwood, WCRS; Greenville, WFBC; Asheville, WISE; Norfolk, WTAR; Raleigh, WPTF; Savannah, WSAV.

Florida: Jacksonville, WJAX; Miami, WIOD; Tampa, WFLA; Lakewood, WLAK; Orlando, WORZ.

Southwestern: Dallas-Ft. Worth, WFAA; Houston, KPRC; Hutchinson, KWBW; Little Rock, KARK; Monroe, KNOE; Oklahoma City, WXY; San Antonio, WOAI; Shreveport, KTBS; Tulsa, KVOO.

Northwestern: Bismarck, KFYR; Fargo, WDAY.

South Central: Atlanta, WSB; Birmingham, WBRC; Memphis, WMC; New Orleans, WSMB; Baton Rouge, WJBO; Jackson, WJDX; Hattiesburg, WFOR; Laurel, WAML; Montgomery, WSFA; Lake Charles, KPLC; Lafayette, KVOL; Knoxville, WROL, (after Nov. 19).

Paul Lavalle, conductor of Cities Service Band of America, featured in NBC's network "Highways in Melody."

WOODWIND clinic

Conducted by GEORGE WALN

VAN BODEGRAVEN

Your Band is Unbalanced ! !

DR. PAUL VAN BODEGRAVEN
University of Missouri

No, I haven't heard your band, but I am going to stand by the above accusation, nonetheless. In a few rare cases, I may be doing you an injustice; but, by and large, the statement is a statement that can be supported rather easily.

During the early days of the contest movement, some of you old-timers will remember requirements which were set up to insure a balanced instrumentation. A standard instrumentation was formulated and a band was graded on its instrumentation—before it ever played a single note! Those were the days when clever orchestra conductors used violinists (?) who played with greased bows, emitting nary a sound—but in this manner achieving a perfect score in instrumentation.

Those were the days when band conductors rented a fourth horn (and in some instances, an entire quartet!), an oboe, bass clarinets, bassoons etc., etc., for the day of the contest. They had them ably "supported" by a surprised beginner who never expected to make the trip, and achieved a perfect score for a balanced instrumentation. But, of course, when that solo passage for horn quartet rolled around (very inconsiderate to select such a number), down went the score with a resounding thud. And out, too, went this futile effort to ensure balance in a band. Certainly you have to have proper instrumentation in order to obtain balance—that is something you can buy with an adequate budget. But you can't buy a player along with the instrument, and that seems to be the rub.

Some years ago when my high school band and I first began entering competition-festivals, we used to sit together and listen to some of the other bands (another "old-fashioned" idea which seems to be losing popularity). During the first year or two, when one of these bands would do a good job on their opening march, you could hear such comments as; "Gee, they are good;" "Gosh, we'll have a job beating them" (they seemed to have the notion that standards were set by competing groups). In later years we would hear the same comments from our freshmen members; but a veteran would always reassure them with the comment, "Just relax and wait till they get to those reed passages in the overture. That's where the bottom falls out." This advice usually turned out to be sound.

Reeds Incompetent

I am sure that you will agree that this criticism is just as valid today. How many high school bands have you heard in the past year that have a reed section which is as competent as the brass section? Yes, you can remember a few, but the fact that you do indicates that it is something out of the ordinary, or you wouldn't remember! This is what I mean by an unbalanced band.

Imbalance is not only the result of one section playing too loudly or too softly, or of improper instrumentation. It also can be caused by the variation in proficiency of the different sections. Don't you agree that in the great majority of our bands, the reed players are not as competent as the brass players? The result can hardly help but be an unbalanced band.

This kind of band has become so common that we have come to accept it as quite the usual thing and to be undisturbed by it all. This attitude of accepting the inevitable is a real threat to the further development of the concert band as a fine musical idiom. Actually, I believe that we all are quite aware of the reasons for our difficulty.

Brasses Mature Faster

Let's take an example or two. If you would select eight sixth grade students of equal musical and mental ability and instrumental adaptability, start two on trombone, two on cornet, two on percussion and two on clarinet, do you believe that all would mature at the same rate of speed? Presuming, of course, that each group receives equally competent instruction. Do you believe that if these players entered a band in the seventh or eighth grade they would play their parts with equal accuracy and maturity of tone? My own observation is that this would not be the case for two reasons.

First, the tone of brass players tends to mature sooner than that of woodwinds; and, second, woodwind parts in band are more difficult technically than brass parts, and therefore require more proficiency from the woodwinds than from the brass. Yet we continue to start our brass players and woodwind players at the same age and expect them to mature at the same rate of speed. In order to make this plan function prop-

erly your woodwind players are going to have to have above average talent, work harder than the brasses, and receive at least equally competent instruction. Is this the case in your band?

Again assuming equal musical ability, etc., start an oboe player and a trombone player, give each of them six or eight lessons, and then let them shift for themselves. Which one would you expect to become the more competent performer? Granted that the comparison is hard to make, the point is that brass players, by and large, get along better without instruction and guidance than do reed players. Most of us can recall self-taught brass players who have achieved a surprising degree of competency; but clarinet, flute, oboe, and bassoon players rarely reach similar heights. I have had many clarinetists come to me who had been playing for four, five and six years who had not achieved the level of performance to be expected of a first year player who has had adequate guidance. The question which will give a cue as to proficiency is not, "How long have you been playing?" but, "How long have you studied under competent guidance?"

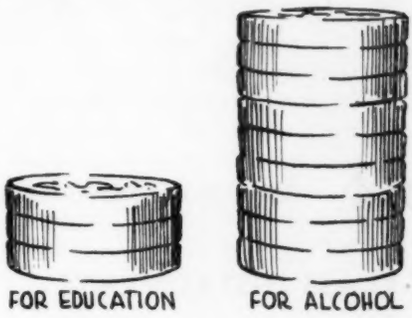
Prepare to Teach Winds!

Competent guidance, then, can be set down as an absolute requirement for acceptable woodwind performance. Who is to provide it? Private teachers, the band director, or advanced students. What if the band director doesn't know reeds? Well, most of us start teaching between the ages of 22 and 25, which gives us a teaching life expectancy of between 40 and 43 years (retirement at 65). The beginning teacher is not expected to know everything although his training today is highly superior; but he is expected to keep strengthening his weak points. A lot of strengthening can be done in 40 years! It is more than enough time for every band instructor to become thoroughly proficient on *all* the instruments.

How about the time element? Most of our bands don't have more than 24 reed players. A ten-minute individual lesson each week for each player is not a lot, but it will do wonders. That takes four hours a week, not a large price to pay to make a balanced band.

Let's review the situation. Most bands are unbalanced because of the weakness of the reeds. This is because reed players develop more slowly than brass players, and because woodwind players must have regular, competent guidance. Band directors should prepare themselves to provide this guidance.

EDUCATION VS. ALCOHOL



If people in your community have been complaining about higher taxes due to larger school expenses, ninety seconds spent in each of your classes calling attention to the facts exemplified in the accompanying diagram may be well worth while. The people of this country spend about three billion dollars on education, and over nine billion for alcoholic beverages!

★ ★ ★

Are you becoming immune to the constant violations of good pitch, of the unnecessary loudness of the percussion section or the brasses?

"Never kick an ending note, but kiss it goodbye."

"The function of the bass drum is to make itself felt, not heard."

REMEMBER— WAY BACK WHEN?

The French horn was considered too difficult for school youngsters?

School flutes and piccolos had 4-6 keys and cost $6.50 and $1.50 respectively?

Flutes were made of wood, and the old guard shook their heads at the new-flanged "tin" ones?

Violin E strings were made of gut and broke at every lesson? Silk E's were surreptitiously used by thrifty and indigent fiddlers?

Wind instruments were "high pitch," and had crooks to bring them down?

Athletics was the only school activity, and football fatalities were only slightly more frequent than now?

Nothing but "um-pah" was written for "secondary" instruments?

Ninety per cent of the population preferred "popular" music?

Wrong notes and discords made no difference, so long as the youngsters were happy?

John Smith of Missouri changed his name to Johann Schmidt to become a concert artist?

One could memorize the prices of standard instruments and replacement parts?

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The Care and Repair of Instruments

OSMUND GIHLE

REMOVING DENTS FROM BRASS INSTRUMENTS

THERE have been several requests for an article on dent removal. I do not believe that this is a job for the general layman. It takes a lot of expensive equipment and experience; but you can try, and if it does not work you can always send the instrument to a repair shop.

You will need the following list of tools, and you will find them a little hard on the pocketbook.

A good strong vise, with swivel base and 4 in. wide jaws.

A pair of calipers.

A complete soldering equipment, which I have described before. If you do not have city gas, you should have a Presto-lite tank equipped with regulator and soldering torch.

A set of dent balls from ¼ in. to ¾ in. by .005 steps with drivers. These dent balls should be drilled with a hole lengthwise so they can be used with a new tool called the "Dentmaster."

Dentmaster with flexible shafts.

Ball holding rods.

Ball rods.

Dent hammers—several types.

Burnishing tools—several.

Mandrels—assorted.

If you are interested in any of these tools write me in care of the "Instrumentalist" and I will inform you as to where you may purchase them. You can easily spend a $100-bill on the above equipment, and believe me you can have a lot of dents removed for this money by a repair man.

Removing dents from the flare of a bell is simple. Support instrument so nothing touches the dent on the concave side, and with a dent hammer, using glancing blows, lightly hammer dent out. Finish job by using a greased burnisher with a concave surface. Remember, if you are working on a concave surface use a hammer with a round face—if working on a flat or convex surface use a hammer with a flatter face.

Removing dents on tubes that are straight with an open end is also quite simple. If it is a straight tube, find a straight mandrel a little smaller than the tube—be sure that the end you insert in tube is rounded and smooth so you will not scratch the inside of the tubing. Slip tube over mandrel, which should be held firmly in the vise, and hammer it with the dent hammer. If it is a small dent the greased burnisher will do the trick. One of the ball rods may also be used.

For tubes with a taper you will have to use a suitable taper mandrel and proceed as above. If dent happens to be a little way around the curve on tubing near an opening, it is quite often possible to use the ball rods to push dent out, or hold ball rod under dent and use a dent hammer on the outside. For dents around the curve I recommend the new tool called the "Dentmaster." It is used with the dent balls, comes with full instructions, and makes this job easy.

When measuring tubing for size of dent ball, use a pair of calipers—measure the outside diameter of tubing at the point of dent and select a dent ball that is about 1/32 in. smaller than the outside diameter of the tubing. If dent is very deep, use a smaller ball and select a driver smaller than the dent ball. Now, select the next size driver. This is used to drive the dent ball past the dent. The first driver selected is used to remove dent ball after it passes the dent. Be sure to grease ball and drivers. Please remember that most tubing is tapered, so be careful that you do not select ball and drivers that will mutilate tubing, for this will impair playing qualities of the instrument.

Now, first drop small driver into large end of tubing, then the dent ball and then the large driver. Work these around to a joint where dent ball becomes lodged against dents, then shake horn so that large driver hits against dent ball forcing it beyond dent. The dent ball can be helped along with a few light blows of the dent hammer. Now force ball back with small driver and repeat operation with next size ball. *Warning!—be sure you do not enlarge tubing beyond its original size as this will impair the playing qualities of instrument.*

Instruments often are so badly damaged that they have to be taken apart, and this is where your soldering technique will come in handy.

When you have done the best you can with the dent balls, finish the job with some fine emery cloth if it is a brass instrument. If it is silver plated, forget the emery cloth, as it will remove the silver plating.

For large tubes, such as baritone, basses and saxophones, you will need large dent balls to fit the tubing. These balls should be threaded so that they can be used on a dent ball holding rod. Often you can remove dents in these instruments where dents can be reached with a straight rod with a ball screwed on it, by the rebound method. Proceed as follows:

Hold rod solid in vise, support rod with a wood brace from floor to under rod near vise. Put dent on top of ball and have an assistant strike rod with sharp heavy blow with a heavy hammer a few inches away from the vise. Rod should be protected with a piece of wood. This will cause the rod to rebound carrying the ball with it, pushing the dent out. It usually takes several blows to do this. Be sure you press instrument down firmly over dent at the moment your helper strikes the blow.

All this sounds complicated, and it is not easy; but it can be done if you want to spend money for equipment. If I can help you further I will be glad to do so. Write me in care of The "INSTRUMENTALIST."

NEWS of BUSINESS and MEN

L. W. Echols, Jr., has been promoted to the position of sales correspondent for Pan-American Band Instruments division of C. G. Conn, Ltd., according to an anouncement by L. W. Echols, sales manager. "Bill" (the younger) was a French horn player in grade school days, and became student band conductor at Valley Forge Military Academy. He recently resigned his position as captain in the A. A. F. to take the sales training course at the Conn Vocational Training School in Elkhart.

The firm of William Lewis & Son, Chicago, has moved to new quarters at 30 East Adams St., Chicago 3. They were located in the two hundred block on Wabash Avenue for some sixty years. Reuben A. Olson, connected with the firm since 1899, is now president of the company.

Paul Painter has just accepted the directorship of the extension department of the school of music of the University of Illinois. He was instrumental director of Gamble Hinged Music Company, and formerly school music director in Winfield, Kansas.

Meyer's Musical Exchange, Detroit 26, Mich. has released their new catalog listing bargains in new and used instruments, instruments on the rental purchase plan, and complete school music service from movie machines and clocks to sousaphones.

Targ and Dinner's new representative in the southeastern states is Mr. W. J. "Bill" Martin of Atlanta, Ga. Martin is not new in experience, however, having been in the business many years.

William Walter Gretsch

"Bill" Gretsch, president of the Fred Gretsch Mfg. Co. of Brooklyn and Chicago, passed away September 10 after a lingering illness. He was a popular man in the music industry and active in national educators meetings and movements. Mr. Gretsch was a member of Sinfonia and a number of other organizations and clubs, including the Chicago Boys' Club, of which he was a director. A victim of cancer, he entered into the Cancer Fund drive with great vigor during his last months of active work.

IS YOUR SCHOOL POORLY FINANCED?

In our 48 states there are 103,000 local units of school administration. The number in each state ranges from 15 in Delaware to 10,000 in Illinois. The boundaries of many districts resemble the pieces of a jigsaw puzzle drawn by a maniac. Some are operated for five, even *one* pupil. Money is wasted and the level of education lowered. Experience in music is impossible.

Reorganization programs have been started in a few states. In most states the first step must be the enactment of legislation for the appointment of a state commission on school district reorganization.

Sponsored by the NEA and the University of Chicago, a two-year study of schools throughout the nation was undertaken. The report is published in a 286-page book, "Your School District," by the Department of Rural Education, 1201 Sixteenth Street, N. W., Washington 6, D. C. Flexible cover, $2.00; board cover, $2.50. Discounts for quantities.

LESS THAN YOU THINK

You may be able to buy those instruments or uniforms you want for less than you think. Watch the Classified Shopping News (page 47).

Band Directors, Attention

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CHRISTMAS IN SONG—A new carol collection for mixed voices (S.A.T.B.) or community singing. Attractive, easy-to-sing, up-to-date. Eighty pages; ninety songs, hymns, and carols ..... .35

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CHRISTMAS MUSIC for Everyone—Twenty-one favorites arranged as solos for clarinet, cornet, trumpet, trombone, baritone, alto or tenor saxophone, violin, cello, flute, etc., with or without piano. Price complete ..... .60

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A MERRY CHRISTMAS in Song, Verse, and Story—A beautiful collection of sixteen easy piano solo arrangements, with words. Includes stories and poetry appropriate for the festive season. Illustrated throughout ..... .60

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CHRISTMAS CAROLS for Band or Brass Choir—Easy, colorful arrangements of all the famous favorites, by G. E. Holmes. Full band instrumentation; parts for all standard brass trio, quartet, quintet and sextet combinations. Each part, .40; Piano Conductor, .60

CONCERT PUBLICATIONS . . .

CHRISTMAS FESTIVAL — Very easy class "D" selection, arranged by E. DeLamater. Full Band **1.50;** Small Orchestra, **1.10;** Full Orchestra, **1.50.**

CHRISTMASTIDE—Splendid class "C" medley type overture, by E. DeLamater. Full Band, **2.00;** Small Orchestra, **1.50;** Full Orchestra, **2.00.**

CHRISTMAS RHAPSODY — A brilliant and effective class "B" number based on Christmas themes, by Newell H. Long. Full Band, **4.00;** Symphonic Band, **6.00;** Full Orchestra, **2.50;** Grand Orchestra, **3.00.**

THE MESSIAH—An easy and interesting selection based on Handel's famous oration, scored by E. DeLamater. Full Band, **2.00;** Small Orchestra, **1.10;** Full Orchestra, **1.50.**

THE HOLY CITY—Stephen Adams' perennial favorite scored for cornet, clarinet, trombone, or alto saxophone solo or duet, by E. DeLamater. Full Band, **1.50;** Symphonic Band, **$2.75.**

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BRASS clinic

BERNARD FITZGERALD
University of Texas

RESEARCH STUDIES

ALTHOUGH the Twentieth Century is considered the scientific age, there have been comparatively few scientific investigations regarding the brass instruments. In recent years, a limited number of studies have been made but more attention has been given to string and woodwind instruments. The purpose of the present article is twofold: (1), to present a listing of existing bibliographical data concerning research studies, and (2), to indicate some of the areas in which further study and investigation would prove valuable.

The majority of the research studies included in the present list are in the form of theses for advanced degrees, and, therefore, have not been published.

At present the principal means of having them made available for examination is through Inter-Library Loan Service. This service is available to all college and university libraries and it is possible that arrangements can be made to obtain loan of this material through the librarians of public, county, and high school libraries. In the event that libraries have but one copy of a thesis or dissertation on file, it is not loaned on the Inter-Library Loan Service. Reprints of the articles from various Journals may usually be obtained from the publishers.

In view of the difficulty concerning both the availability and the evaluation of these studies, it is highly desirable that a committee be established to make recommendations regarding the publication of those studies which are particularly significant, and, to guide and stimulate further activities in the field of research. This very limited list indicates the need for much more extensive activity in the field of scientific investigation and research as far as brass instruments are concerned.

There are unquestionably many phases of brass instrument performance and teaching in which clarification of ideas would be valuable. Existing discrepancies and conflicting theories with regard to the problems of embouchure, breathing, tone production and technique will inevitably result in confusion for the inexperienced teacher and student. For example, it would be physically impossible to reconcile the various theories and instructions regarding breathing which appear in various method books since many of the ideas are diametrically opposed. The confusion of such terms as natural breathing, diaphragmatic breathing, abdominal support, clavicular breathing, and intercostal breathing is a problem which is all too common. Both Arban and St. Jacome are recognized as outstanding authorities regarding the technique of the cornet and trumpet, yet they are far from agreement concerning not only matters pertaining to articulation but also other phases of technique. While it is true that the individual differences of performers may be held accountable for some degree of variance in the application of technique, it is difficult to determine which authority should be accepted unless some comparative analysis is available to serve as a basis for judgment.

The available electronic equipment now includes the cathode ray oscilloscope, stroboscope and the strobotachometer light, all of which give promise of revealing much valuable information. The success of the experimental work with this equipment at the National Music Camp, Interlochen, Michigan, indicates the value which may be derived both from the scientific point of view and as a device for practical remedial techniques.

An educational sound movie, "Electronic Aids in Teaching Music," has been made, demonstrating use of the electronic equipment, and distribution is planned for this fall. The movie was made by the National Music Camp as a result of the experiments conducted there.

A publication is now in the process of preparation which concerns the use of electronic equipment with relation to musical instruments and teaching. Further investigation might well concern such topics as the following: A Comparative Study of Mouthpieces and Their Effect on Tone Quality; The Relationship of Mouthpiece Cup and Bore on the Tonal Wave Pattern of Brass Instruments; A Study of Differences in the Manufacturer's Specifications on Metal Alloys Used in Instrument Construction and their Effect on Tone Quality and Timbre.

Other subjects for investigation which would prove helpful to teachers and students alike are as follows: An Analysis of Teaching Methods and Procedure; A Comparative Analysis of Teaching Materials for Brass Instruments.

Practically all research which concerns mechanical or acoustical improvements and development of the brass instruments has been made by individual manufacturers. In most instances this means that such information is not

readily available to the general musical public.

The principal sources for the present compilation are: (1) "Bibliography of Research Studies in Music Education 1932-1944" which was prepared by the Committee on Research in Music Education of the Music Educators' National Conference under the editorship of Arnold M. Small; (2) an article by William Larson which appeared in *Music Journal*.

RESEARCH STUDIES

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Have you read the ads?

4 GREAT NEW LUDWIG BAND EDITIONS JUST RELEASED. Everyone A HEADLINER FOR CONCERT or CONTEST

DAS PENSIONAT—Overture to the Comic Opera—F. von SUPPE
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ASTOUNDING!

The world's largest bass drum was made for the University of Chicago band in 1922. It measures eight feet in diameter, and travels by box car. It reposes in the Argonne laboratory in Stagg field. When last inspected, it was found to be *radio-active*, as the building is being used for atomic research.

When Toscanini was preparing Verdi's requiem several years ago with the NBC Symphony, he called for the largest bass drum available anywhere. NBC scouts accordingly shipped the drum as the solitary occupant of a railroad car, only to find that it was too large to pass through the doors of either the NBC studios or Carnegie Hall. There was nothing to do but ship it back to Chicago. (See "Big Noise in Indiana" in the *Saturday Evening Post* of Feb. 7, 1948).

The mammoth drum was made by the C. G. Conn, Ltd., in record time; but it took the Chicago Stock Yards three weeks to find a steer big enough to supply a head for the drum. A set of one hundred band instruments was made and presented to the University at the same time. The gift was most graciously accepted by President Harry Pratt Judson and the board.

Carl D. Greenleaf, president of Conn, was a prominent alumnus of the U. of C. class of '99. He never felt that he was a distinguished member of the band, however, and his decision to "atone" for his shortcomings brought about the gift of the instruments and drum. The first appearance of the equipment and uniforms was at the Princeton-Chicago game, October 28, 1922.

NOTE—Our readers are invited to send items of interest for our "Astounding" department.—ED.

Music Quizz

KNOW YOUR MUSICAL VIBRATIONS?

Try your hand at the following true-false statements. Mark the statements which are TRUE with a + and those which are FALSE with a "0". The correct answers will be found in the adjoining column, but there is a penalty for "peeking."

_____ 1. **Low pitched sounds travel faster than high pitched ones.**

_____ 2. **One person in a room absorbs more sound than 150 square feet of a gymnasium floor.**

_____ 3. **The apparent pitch of a tone will not alter appreciably unless the actual speed of the sound vibrations is changed.**

_____ 4. **The lowest tone of the string bass is lower than that of the BBb tuba.**

_____ 5. **The playing range of the C piccolo is considered to be higher than that of the violin.**

_____ 6. **Differences in musical quality of tone depend solely on the presence and strength of the partial tones.**

_____ 7. **It is now possible to determine the reverberation time of rooms by means of electro-acoustical equipment.**

_____ 8. **The optimal reverberation time for music and speech in an auditorium is about the same.**

_____ 9. **The musical quality of a tone of the piano cannot be altered by the manner in which the key is struck.**

_____10. **The smoothest intervals are the most satisfying to the ear.**

Answers to Music Quizz

0 1. Both high and low pitched sounds travel at the same speed in the same medium.

\+ 2. The absorbtion of one person is 4.7 sabins while that of 150 square feet of varnished wood is 4.5 (.03 sabins per square foot.)

0 3. Fletcher found that the apparent pitch of the tone 261 dv. dropped 1.3 semitones when the loudness, not the number of vibrations, was increased from 40 db. to 80 db. In other words, the loud tones seem to sound flat in pitch even though the number of vibrations has not decreased.

0 4. Theoretically both can play low E, 41 dv. per second, but this is a good note on the string bass while it is not a practical one for the tuba.

\+ 5. The highest tone of each is usually considered as 3135.9 dv for the violin, and 4498.6 for the C piccolo.

\+ 6. This principle was first established by the great German physicist, Helmoltz.

\+ 7. The modern expert on acoustics has such a machine.

0 8. The optimum reverberation time for speech is 1.5 seconds while that for music is 2.3 seconds.

\+ 9. Extensive experiments in different laboratories have proved this statement to be true in spite of the contrary opinion expressed by some pianists.

0 10. The smoothest intervals are, in order: octave, fifth, fourth; and yet many consider the third or the sixth and some even more dissonant intervals as more satisfying than the smoother ones.

NOTE—Information in this column is based on statements contained in "Musical Acoustics," by Culver. (See The INSTRUMENTALIST'S BOOKSHELF, page 26.)

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THE THREE C's OF CONDUCTING

I Concept

II Control

III Confidence

III CONFIDENCE

THE band or orchestra conductor lives in a glass house. All interested persons may watch him at work, and they may bring bouquets, throw stones or remain quite indifferent. Is it any wonder that the young conductor, especially, who has not had the time to develop a shatterproof shell, often suffers from timidity and fear. But, if he stays successfully in the profession, he must learn to accept the public aspect of his work as normal. He must learn to eat regularly, to sleep the night before a concert as well as the night after; in general, he must remain alert to public reaction, and yet develop an immunity to it that will prevent him from living in constant apprehension.

There are, no doubt, many approaches and answers to this problem by different conductors. But the most important must be the development of confidence. Let us be sure, at this point, not to define confidence as bluff, cockiness, or boldness. These are transparent and serve only to defeat the very solution that we have in mind. Let us use the following definition of confidence: the state of feeling sure—assurance.

In the commercial field, it is an axiom of salesmanship that confidence is based on a thorough knowledge of the product, and a sincere belief in its advantages to the user or consumer. This conception of confidence built on knowledge, developed through study and experience, leads us quite easily to the solution of our problem.

As the young conductor develops in his work, he should continue to grow in the following aspects of his work:

1. *Knowledge of his performers.* In the amateur field, especially, the limits of their capabilities must be known. This affects the type of conducting needed for them, and also the selection of music which they can perform effectively. Their abilities also affect the method of rehearsal to be used. The conductor must determine to what point he can raise their performance standard, and he must know when he is going beyond that point. A sympathetic understanding of these problems raises the director much in the esteem of his group and results in more effective public performance.

2. *Knowledge of the music.* As was suggested in a previous article under the title of "Concept" here is a chance for a lifetime of growth for the interpreter of music. He should listen to good music by professional performers, from recordings and on the radio. He should read historical and background material whenever possible. He should learn to live with his scores, and make them a part of himself. This should all lead to a correct musical feeling for the music of different composers and periods, and the end result of authentic interpretations. It should be a major factor in developing assurance.

3. *Knowledge of the Instruments.* The conductor must know the technical problems of the instruments, and what he can expect of student musicians in this respect. It is true that his knowledge must probably be greater here than that of the professional conductor. With this knowledge he can gain their respect, and raise them to the limit of their abilities. With sufficient knowledge he can alleviate the varying technical problems; otherwise he may exaggerate or minimize the difficulties. Besides a general knowledge of instruments there are a number of special problems to be mastered. Some of these are: vibrato on strings—shifting for string positions—correct and uniform bowing—reed problems, including double reeds—woodwind technique, especially as applied to fingering. (The clarinet is an excellent basic study for this, where, to insure smooth passage work, different fingering may be needed for a scalewise passage, chromatic, intervals or arpeggios.)—The acoustics of the French horn and the resulting performance problems—slurring on the slide trombone—correct percussion techniques. To all sections, of course, apply the problems of correct tone production, volume balance and tonal balance.

4. *Knowledge of Conducting.* By continued self-criticism, the conductor should develop those techniques which bring the best musical results, and which make the performance easiest and most effective for his particular group. By no means must he impose himself in such a way as to be detrimental to these objectives. It should be his aim to be more a musician's conductor than an audience conductor. There is nothing that gains the respect of the performers more than a conductor who can retain calmness and control under all circumstances, who can furnish the needed help under the pressure of the concert as well as at

rehearsal, who can set the tempi at the most comfortable speed for the performer, and who can be flexible enough to allow for the individual expression of the performer. The conductor's general appearance and demeanor before his group and audience can very well set the stage for success or failure of the concert.

5. *Knowledge of the audience.* Audiences differ according to their past musical experiences. Some directors work on a basis of educating an audience to a greater music appreciation at all times. At the other extreme we have those who believe that their sole purpose should be entertainment. It is likely that most successful conductors combine these two ideas for successful programming, including some music for musical uplift, some for its popular appeal, some that is new and some that is familiar.

Surely, through growth in these phases of the conductor's work, he can develop the assurance and confidence needed by the successful conductor. If the outlook of lifetime study and growth seems discouraging, it should not. What can be more interesting than a profession where we are constantly interested in the many facets of a great art, and also, in the varied and unpredictable reactions of human beings?

We will be glad to attempt to answer questions concerning problems in conducting. Address: The INSTRUMENTALIST, Conducting Dept., Box 512, Glen Ellyn, Ill.

(Articles on "Concept" and "Control" were published in earlier issues. —ED.)

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Northwest—Portland, Ore., March 30-April 2. Hotel Multnomah. President, Wallace H. Hannah, Vancouver, Wash.

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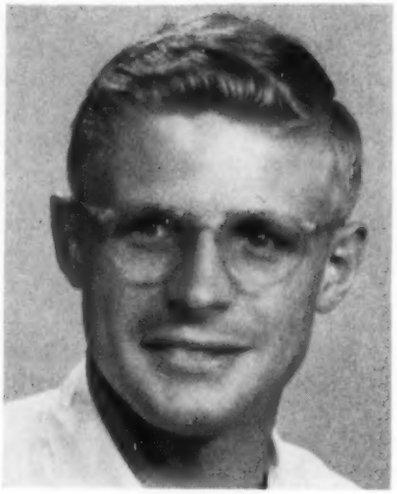
The Dance Orchestra in High School

—Shall We Cultivate It, or Oppress It?

RICHARD E. WELDON
Oberlin, Ohio



MANY instrumental teachers are faced with the problem of dealing with the sporadic groups of young musicians "experimenting" with the dance band idiom. I believe that a supervised ensemble training in dance orchestra music should be included in our music curriculum for high schools.

Since this problem exists and becomes constantly more acute, let us take it under our wings and nurture it along supervised channels. We will not only be making a worthy contribution to the guidance of our youthful musicians, but our general music set-up may reap some rewards from the dance orchestra.

General Values

To the School.—Nearly every school has as a part of its social life an occasional dance. In many cases a record player and records provide the music, especially if the school budget is limited. In such schools a high school dance orchestra would be a valuable asset—and a welcome one in most instances. "Live music" is always so much more appealing, even if it is mediocre.

Since the problem is an ever-growing one, a good solution would be to incorporate the building and directing of such organizations under the supervision of the school music department. In the eyes of the students as well as the community, the move would label the school as liberal and up-to-date.

To the Music Department.—This organizing of the high school dance orchestra would certainly reflect the importance of the music department—further establishing it as a functional, living part of student life. Such a group, properly supervised, will help to raise the standards of the other musical groups through the added skill it demands of individuals.

The music director who is frequently called upon to contribute to programs and entertainments may include several numbers by this organization, along with other music groups, for the sake of variety and needed stimulation.

To the Instrumentalist Himself.—We may group the contributions of participation in the high school dance orchestra to the instrumentalist under three headings:

Musical.—Here is a type of ensemble playing which demands good intonation, articulation, perfect phrasing, and a feeling for steady rhythm. This aid in facilitating the reading—the perception—of rhythm patterns is one of the outstanding benefits.

If care is taken by the one in charge of the dance orchestra, a good fluent style of playing—a singing tone—can be developed by each player and section. This elastic tone can be a great asset to an instrumentalist, especially for an aspiring soloist.

Vocational.—There are many capable musicians graduating from high school who either have no urge to go on to college for further training, or perhaps are not able to do so, and turn to this medium for a musical occupation. It is our responsibility to see that they have some directed training in that vein. Consider how effective, with a concentrated effort on the part of music educators, we might be in influencing the form, type, and quality of popular music and the dance idiom in years to come—*if we wish to do so!*

Directors who decry the trashy, raucous music of the dance band will disapprove of this article. We grant such music often is of questionable value. We would like to hear, pro or con, from our readers.

—ED.

Recreational.—There are many strong points in favor of dance orchestra experience as a recreational activity. For a high school musician, to play in the school dance orchestra gives a boost to his social prestige. It is a wonderful incentive. This medium affords another musical outlet for outside-of-school energy in leisure time. Music is to be enjoyed. Dance orchestra participation is a phase which becomes a part of the individual.

We are also concerned with those high school students who have played quite well in various musical organizations in school, and who, upon graduation go into some other line of work. Is music participation to be lost to them forever, especially if there are no community bands or orchestras in which to play? If such an individual has had some experience in high school in dance orchestra playing, he will find that getting together with several others (no set number is required) can be fine recreation. Thus he will be able to carry on his interest in instrumental music even after graduation.

The occasion will often arise at an informal gathering where a lull or spot in the entertainment can effectively be filled by a group of out-of-school musicians playing some popular tunes of the day for their own enjoyment and that of the listeners.

Any G.I. can testify to the usefulness and morale-boosting influences of the amateur and professional dance bands that played for their enjoyment during the war. Popular demand was satisfied and ties with home were strengthened.

Setting Up The Program

Prerequisites.—Candidates should be members of the senior band or orchestra, preferably both, and should have mastered the technique necessary for playing in those organizations. This will provide them with much of the knowledge needed to cope with the problems of the dance orchestra playing. Both girls and boys should be admitted; or, if numbers warrant it, homogeneous groups could be organized with inherent featuring possibilities.

Credit.—This must be settled by the individual school. I propose to place it on the same basis as ensemble, and credit it accordingly. If a student receives a quarter credit for brass ensemble, he should receive credit for dance orchestra playing. He probably will put in more time on the latter.

Management.—The head of the high school music department should be in charge of the dance orchestra. It might be wise, however, for him to appoint someone—his assistant or a capable student—as director of the group.

It may be necessary to organize more than one unit if the "candidates" are many. An effort should be made in such cases to keep the units balanced. Put good players in each. Girls should never be excluded.

Rules and Regulations

A code of rules should be set up and understood by every member of the group. Such rules as the following might be included:

1. Rehearsal Time. When? Where? For how long?

2. Maintaining the same high musical standards as in the regular band and orchestra.

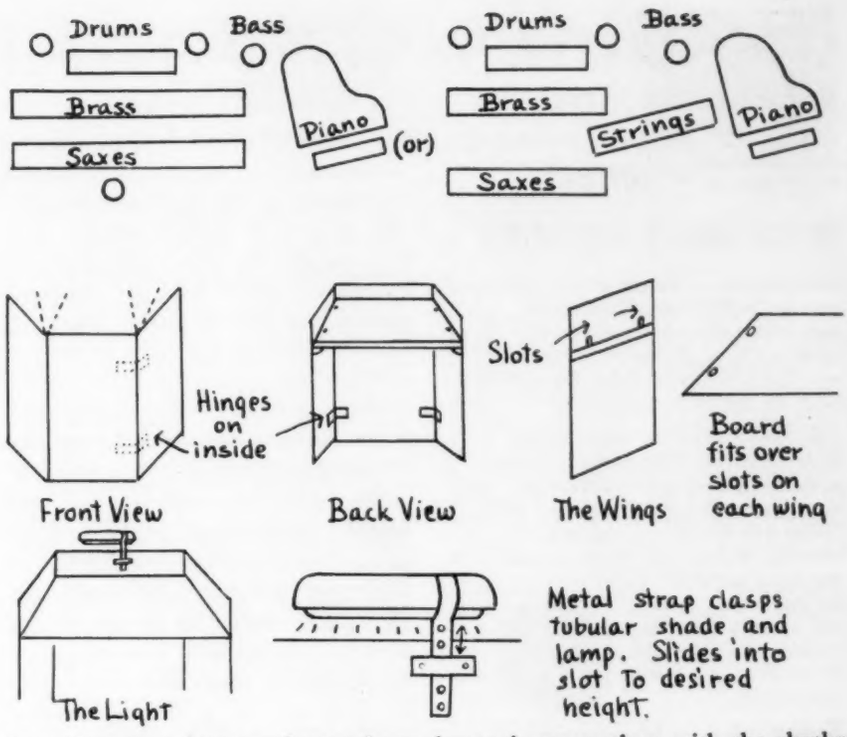
3. Conduct unbecoming musicians or high school students should be seriously reprimanded from the beginning. If an individual persists in misdemeanor, his position should be sacrificed and another be allowed to take his place.

What About Pay?

The matter of remuneration is primarily an administrative problem. There should be little or no pay for high school music groups.

Connected with this question is that one of "Where shall the Dance Orchestra be allowed to play?" If the organization plays for school dances, the members should perhaps have some compensation in addition to the added social prestige. The members might receive courtesy cards or free admission to the other social functions of the year.

If the group is allowed to play for "outside" dances, arrangements should be made through the school office. Rules should be drawn up, and contacts made between the school and the more liberal local churches or clubs which sponsor dances.



In setting up a dance orchestra, keep the sections together, with the rhythm section grouped around the bass drum in the rear. Strings, if used, should be front center. Inexpensive and sturdy stand fronts may be constructed in the manual arts department, or by the players themselves.

O'Keefe Junior High, Atlanta, Ga., jazz band; Mrs. Ben L. Sisk, instructor, at the piano.

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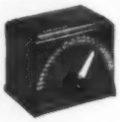

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The solution of this whole problem is dependent upon the attitude of the school and community.

Content of Course

Orientation.—The instructor should first explain to the applicants the various systems of instrumentation, and that the aim in every combination is balance. Whether there be a 6-piece combination or one of the following, balance is the thing: (1) 8-piece: 3 saxes, 3 brass, 2 rhythm; (2) 9-piece; 3 saxes, 3 brass, 3 rhythm; or (3) fuller combinations using strings and doubling instruments.

He might point out also the construction of the usual "stock" arrangement: (1) a repeated first chorus, optional for different instruments and vocal; (2) middle or special chorus, usually featuring solo work or special vocal; (3) a "solid" last chorus with an emphasis on a firm syncopated rhythm; or (4) may jump from end of repeated first chorus to last chorus by way of modulation on the piano.

Section unity—When the organization is made up of eight or more players, it should be understood by the players that the unanimity—the feeling of "as one"—should hold as true for the section as for the entire ensemble. Sectional unity is accomplished by keen adherence to: (1) proper breathing—the section must breathe together; (2) the attack—it must be clean and together; (3) correct phrasing to make a flowing melody line; (4) dynamics which must be observed by every member of the section; (5) proper release, as important as the attack; and (6) synchronized vibratos—ideal if they are the same.

Dance Orchestra Symbols.—Along with the orientation of the instrumentation and the study of stock arrangements should be the explanation of the various symbols and words, peculiar to this music.

Special Problems.—Such problems as the use of mutes for the brass should be taken up. The brass player should know all his mutes and their uses.

Setting the particular underlying rhythm pattern is a matter to be studied by the rhythm section; also the best suited position in the ensemble set-up.

Sectional Rehearsals.—One member of each section should be designated as section leader (usually corresponds to first chair player). Have sectional rehearsals. Develop sectional feeling, so that the group functions on each phrase as one instrument. The sections should never be broken up if it is at all possible to keep them together. Each new substitution means reworking the section to unity.

Performance.—When playing for a dance, appearance is an important matter. The orchestra should be set up as shown in the illustrations.

Expensive costumes or uniforms are not necessary, though impressive. The main requisite is uniformity and neatness. Costume may be varied from dance to dance.

Equipment.—Except for the individual instruments, equipment, including the library and music stands, should be provided by the school. The cost may be considered paid by the group's playing for the dances.

Directors unacquainted with dance band literature and styles need have no hesitancy in undertaking the project. One might select an older high school boy, or perhaps a reliable outsider to "pinch-hit" for him, to relieve him of the responsibility. A capable fellow student as "front man" will appeal to the student body. Most music houses or dealers can give the desired help in selecting dance music. The suggestions of interested high school players on popular selections are valuable—they know the hit tunes of the day. These current hits interspersed with the standards such as "Stardust," "Night and Day," "Embraceable You," and countless others, will make up the desired repertoire.

DIRECTORS FAVOR NEW WORLD CALENDAR

Directors of music and others close to school administration problems are going on record as favoring the adoption of the proposed "World Calendar," which would mean that all important events from the opening of school to July 4, including Christmas, annual concerts, contests, parades, etc., would fall on the same *date* and *day of the week* each year.

Today we are still using a calendar which was concocted by Caesar *circ.* 100 B.C., adjusted by Pope Gregory in the sixteenth century, and accepted like bad weather ever since.

Fourteen nations are on record as favoring the change; but the United States, in spite of the active support of many chambers of commerce, scientific societies, the NEA and other educational and business organizations, just can't make up its mind.

The World Calendar is set up on the basis of the regular twelve months. Each month has twenty-six working days. There are four equal quarters of exactly 91 days. The extra (365th) day would be designated as a world holiday, and the added day in leap year would be an additional world holiday.

Further information may be obtained by writing the World Calendar Association, 630 Fifth Avenue, New York 20.

• • •

Another calendar reform movement that has received some attention is the 13-"month" idea, the periods being twenty-eight days each. This also is admirably suited to the modern world of business. Headquarters: International Fixed Calendar League, 343 State Street, Rochester, N. Y.

Directors may do well to discuss these calendar reforms with students and others. Our influence may be able to accomplish "more than we think" toward achieving a notable improvement. Walter Lippman has written:

"Nothing new and great in human affairs was ever adopted at once by unanimous consent. But if, as we have reason to believe, our proposal is at once new and great, then we must be resolved that nothing will cause us to hesitate or to falter in the long, hard task of explaining it, demonstrating it, and persuading men to study and to understand it . . ."

The 1948 Calendar
Unbalanced, Irregular, Unsettled

FIRST QUARTER		
JANUARY	FEBRUARY	MARCH
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3	1 2 3 4 5 6 7	1 2 3 4 5 6
4 5 6 7 8 9 10	8 9 10 11 12 13 14	7 8 9 10 11 12 13
11 12 13 14 15 16 17	15 16 17 18 19 20 21	14 15 16 17 18 19 20
18 19 20 21 22 23 24	22 23 24 25 26 27 28	21 22 23 24 25 26 27
25 26 27 28 29 30 31	29	28 29 30 31
SECOND QUARTER		
APRIL	MAY	JUNE
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3	1	
4 5 6 7 8 9 10	2 3 4 5 6 7 8	6 7 8 9 10 11 12
11 12 13 14 15 16 17	9 10 11 12 13 14 15	13 14 15 16 17 18 19
18 19 20 21 22 23 24	16 17 18 19 20 21 22	20 21 22 23 24 25 26
25 26 27 28 29 30	23 24 25 26 27 28 29	27 28 29 30
	30 31	
THIRD QUARTER		
JULY	AUGUST	SEPTEMBER
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3	1 2 3 4 5 6 7	1 2 3 4
4 5 6 7 8 9 10	8 9 10 11 12 13 14	5 6 7 8 9 10 11
11 12 13 14 15 16 17	15 16 17 18 19 20 21	12 13 14 15 16 17 18
18 19 20 21 22 23 24	22 23 24 25 26 27 28	19 20 21 22 23 24 25
25 26 27 28 29 30 31	29 30 31	26 27 28 29 30
FOURTH QUARTER		
OCTOBER	NOVEMBER	DECEMBER
S M T W T F S	S M T W T F S	S M T W T F S
1 2	1 2 3 4 5 6	1 2 3 4
3 4 5 6 7 8 9	7 8 9 10 11 12 13	5 6 7 8 9 10 11
10 11 12 13 14 15 16	14 15 16 17 18 19 20	12 13 14 15 16 17 18
17 18 19 20 21 22 23	21 22 23 24 25 26 27	19 20 21 22 23 24 25
24 25 26 27 28 29 30	28 29 30	26 27 28 29 30 31
31		

Days, weeks, months and quarters are constantly shifting . . .

THE WORLD CALENDAR
Balanced, Regular, Perpetual

FIRST QUARTER		
JANUARY	FEBRUARY	MARCH
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4	1 2
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30
SECOND QUARTER		
APRIL	MAY	JUNE
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4	1 2
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30
		* ★W
THIRD QUARTER		
JULY	AUGUST	SEPTEMBER
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4	1 2
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30
FOURTH QUARTER		
OCTOBER	NOVEMBER	DECEMBER
S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	1 2 3 4	1 2
8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
29 30 31	26 27 28 29 30	24 25 26 27 28 29 30
		** ★W

* The Year-End World Holiday, W or 31 December (365th day), follows 30 December every year.
** The Leap-Year World Holiday, W or 31 June (an extra day), follows 30 June in leap years.

MASS PRODUCTION

Gustav Mahler's massive Eighth Symphony was performed in the Hollywood Bowl under the direction of Eugene Ormandy somewhat as the composer intended with a symphony orchestra plus two choruses of 350 each, a boys choir of 100, seven vocal soloists, separate band of eight trumpets and four trombones, 2 harps, 1 organ, and 1 mandolin.

CHICAGO YOUTH ORCHESTRA

The Youth Orchestra of Greater Chicago this season will be under the direction of John M. Kuypers of the University of Illinois. He will be assisted by Tauno Hannikainen and Paul Painter. Concert dates are set for November 19, March 18, and May 6. All concerts will be given in Orchestra Hall.

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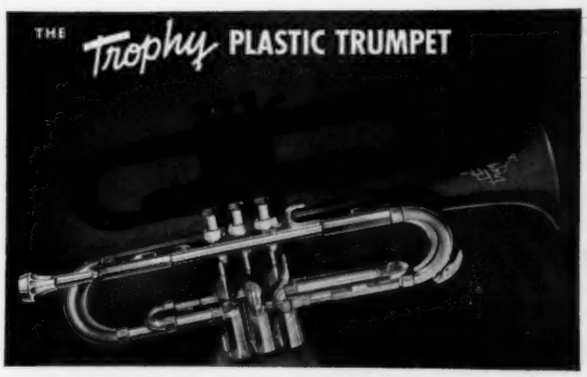

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EUGENE ORMANDY

With or Without the Baton The Music's the Thing

By WINTHROP P. TRYON

News Bureau, Ford Motor Company

GO BACK to J. Fred Wolle, who made Bethlehem, Pa., famous for its annual performances of Bach's B minor Mass. Wolle directed his unexampled choir without a baton. He was quite an innovator among conductors; and at the same time, he was one of the most conservative musicians of his period. To him Beethoven—no exaggeration to say—represented modernism without particular advance. Take him for his way of beating the time and his refusal to consider anything as having happened in music since the eighteenth century, he would have been regarded as a curiosity, but that his singers surpassed all others in the presentation of Bach.

Then, a little later, consider Leopold Stokowsky, who took a notion all at once to direct the playing of the Philadelphia Orchestra without baton. "What will he do next?" his manager asked in alarm and confusion. But Mr. Stokowsky did not return to the old way; and now his successor, Eugene Ormandy, is found up to the same devices, following in the path which Mr. Stokowsky, in the latter years of his incumbency, struck out.

Something which managers neglected to do for Mr. Stokowsky, they have happily undertaken to do for Mr. Ormandy; and that is to show, through photography, just what conducting an orchestra with both hands free looks like as seen from the viewpoint of the players.

Conductor 'Captured'

It comes from the News Bureau of the Ford Motor Company, in connection with the Ford Sunday Evening Hour on the radio; and it represents all the difference between a back-to silhouette of the conductor, and a real face-to encounter. Here, indeed, we get what we have long wanted. From the audience side, we have been able only to guess at the purport of the conductor's attitudes, and his indications of hands and face.

We could possibly surmise a little from the behavior of the instrumentalists as they responded to his action on the conductor's stand; but now the camera, allowed to wander in candor from side to side and back and forward on the platform, captures expressions we have known nothing about —glance of eye, lift of finger, pursing of mouth, and what not else.

The lens did its work during the informalities of rehearsal, where, after all, most of the work is done; but we have only to put Mr. Ormandy into evening clothes and the story would be the same in real performance. But while we may safely say that the pictures would not be at all the same if Mr. Ormandy's right hand were engaged with the time-beating stick of old, we should not too hastily conclude that the sound and the expression elicited from the orchestra is any better. No; a little piece of wood is not so potent as that, whether present in the conductor's grasp or laid aside. For down to date the conductors who have hung up the highest record of interpretation have been batonists.

Detail of Movement

The open-hand school of conducting remains, then, on trial, Mr. Ormandy being one of its most eminent and successful champions. We may rest certain, too, that every detail of movement in the picture means something to the members of the ensemble being rehearsed.

That uplifted little finger of the left hand could be a signal to the horn

player away at the back of the platform. The two hands close together, palms up, may signal a steady choral sonority from the big brasses. The O-shaped right may ask for the delicate outlining of the glance motive in the "Tristan und Isolde" Prelude.

We shall have to ask the artists themselves. But Mr. Ormandy's listeners know that he has a style, and that it is his own. His mood is much on the romantic. His orchestra sings. He himself, while conducting, is a listener, and he is satisfied only with tone that possesses charm and that speaks to the heart.

(From the *Christian Science Monitor*. Reprinted by permission.)

WHEN DOES YOUR SUBSCRIPTION EXPIRE?

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GENERAL'S WISDOM

Teachers' salaries should be doubled, says Dwight D. Eisenhower, President of Columbia University. He told the press that teachers should be brought to think they are democracy's champions. Cities should put better schools and education even before better streets and other civic improvements, he said.

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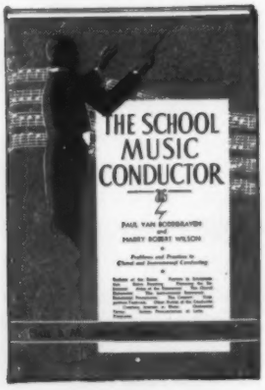
The Instrumentalist's Bookshelf

"Marching Maneuver Series," Various Authors. In 10 volumes, about 30 pp. each. Per vol., $1.00.

The writers are men who can back up their ideas with deeds. Each book has a separate purpose, and through each the director can have the advice and experience of experts without doing his own experimenting. Any of the books is a bargain. Contents of Volumes: 1. Twenty-Four Formations, Designs and Entrances (Hindsley), 2. Practical Stunts and Evolutions (Smith and Capel), 3. Grooming the Marching Band for High School Contests (Bennett), 4. Required Movements and Special Maneuvers for High School Contests (Bennett), 5. Street Routines for Contests and Exhibitions (Bennett), 6. Field Routines for Contests and Exhibitions (Bennett), 7. New and Novel Formations for Marching Bands (Whitfield and Bennett), 8. Novel Drills and Formations for Basketball Games (Hackney and McCord), 9. The "In and Out" of 26 Letter Formations (Bennett), 10. Parade Stunts (Hackney and Emerson).

"The School Music Conductor," Paul Van Bodegraven and Harry Robert Wilson. 1942. $2.00.



Contents: Technic of the Baton—Interpretation—Score Reading—The Rehearsal—The Concert—Competition—Festivals—The Conductor—Creating Interest. Appendix: Terms, Pronunciation, Programs. 168 pp.

A NEW SERVICE

The books listed here have been carefully screened by our critics, and are recommended as most necessary for the instrumental director. Orders may be addressed to the office of this magazine. All books will be sent postpaid if remittance accompanies order.

BOOKS REVIEWED IN PREVIOUS ISSUE

"New Formations and Materials for the Marching Band," Richard Lee Schilling. 1948. $1.50.

"Band Pageantry," Hal Bergan. 1948. Manual, $1.50; parts ea. $.40.

"Gridiron Pageantry," C. B. Righter. 1941. $1.00.

"Building A Show Band," J. Maynard Wettlaufer. 1948. $1.50.

"Band! At-ten-tion!" Mark H. Hindsley. 1932. $1.75.

"Instrumental Music in the Public Schools," Theodore F. Normann. 1941. $3.00.

"Getting Results with School Bands," Prescott and Chidester. 1938. $5.00.

"Fundamentals of Drill," Carroll R. Dale. 1940. Paper, $1.50; cloth, $1.75.

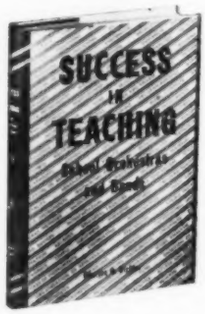
"Musical Acoustics," Charles A. Culver. 1941-47. $3.00.

Written in a manner understandable by the musician without oversimplification. Excellent treatment of instruments, including electronic. Profusely illustrated. Not dry. (At least one scientific book should be on the bookshelf of every instrumentalist. Get this book now.) 215 pp.

"People of Note," Laurence McKinney. 1940. $1.25.

Various musical instruments and subjects satirized in poetry (?) and cartoons. Even the conductor is given a choice bit: "This Backward Man, this View Obstructor, Is known to us as the CONDUCTOR. He beats the time with grace and vim, And sometimes they keep up with him." For your own amusement, or as a gift to a musical friend. 63 pp.

"Success in Teaching School Orchestras and Bands," Charles B. Righter. 1945. $3.50.



Contents: Training the Instrumental Teacher—Teaching Instrumental Ensembles—The Rehearsal—Personnel—Choice of Musical Materials—String, Woodwind, Brass and Percussion—Drill—Intonation—Balance and Contrast. 211 pp.

"How to Stop Worrying," Dale Carnegie. 1944-48. $2.95.

Not a music book, but perhaps worth its weight in gold for directors who "like" to worry. Turning Criticism to your Advantage—Eliminating 50% of your Worries Immediately—Avoiding Emotional Upsets—Preventing Fatigue—Curing Melancholia. 306 pp.

"I find each issue of your magazine more interesting than the preceding one, and hope that you may find it possible to increase the number of issues . . . even if it means a substantial increase in the subscription rate." —Arthur L. Fritschel, Western Illinois State College, Macomb.

"In my opinion, you have the most practical magazine of all music publications for the band director."—L. H. Buckner, Henderson, Texas.

"Copies of your magazine which have been received to date have been most interesting. In fact, you are rendering a splendid service in the field of instrumental music. The articles and other features of the magazine are most helpful."—John E. Howard, University of North Dakota, Grand Forks.

"My file of The INSTRUMENTALIST is 100% complete . . . the best thing in the way of a school music magazine that has ever come along . . . it has everything." —Stephen L. Niblack, Missoula, Mont.

"I am much pleased with your magazine. I am assigning it as *must reading* in my music education classes."—Clarence J. Best, Head of Music Education Department, Texas Christian University, Forth Worth.

New Music Publications Released

Abbreviations

(E), easy; (M), moderate; (D), difficult; (EM), moderately easy; (MD), moderately difficult; S, score; P, parts; C, conductor. Key to publishers follows list.

BAND

At the Minstrel Show—Jones Novelty with Narrator (M) Lud $5.50-7.50
Broadcast from Brazil (Samba)—Bennett (M) CF. 4.00-7.00
Canto Yoruba—Sanjuan (D) Le 6.50-9.00
Comedians' Gallop—Kabalevsky-Leidzen (D) Le. 3.50-5.00
Concerto in Jazz—Phillips (piano solo and band) (D) Mil 10.00-13.00
Contrasts—Scarmolin (M) Lud 5.00-7.00
Dark Eyes—arr. Long (M) Mil 4.00-6.00
Football Fanfares—Yoder (M) Kj 1.00
Gypsy Life (Overture)—Barnes (E) Lud 5.00-7.00
High School Cadets—Sousa-Buchtel (E) Kj 1.00
Hungarian Dance No. 5—Brahms-Paulson (M) EHM. 2.00
Illinois State Fair—Caneva (M) GHM 1.00
In Memoriam / Gloria Victoribus } Milhaud (D) GS 3.00-6.00
Intermezzo—Grieg-Cheyette (E) SF 3.25-4.50
In The Cathedral—Pierne-Cheyette (M) GS 2.25-5.00
Kentucky Mountain Running Set—Green (M) GS. 3.00-6.50
Lady of Liberty (March)—Wellbaum-Williams-Sherman (E) CF 1.00
Locomotive (Band Show)—Yoder-Cheyette (E) SF 1.50
Military March No. 3—Schubert-Greissle (M) GS. 2.50-5.25
Mummers (Danse Grotesque)—Merle (E) CF. . 2.00-3.50
Marche Fantastique—Fucik-Walters (M) Lud 3.50-5.00
Neapolitan Nights—Zamecnik-Cailliet (D) SF. . . 4.00-5.00
Nymphs and the Dinosaur (Overture)-Frangkiser (M) Bel ..... (S) 6.00-7.50
Ode to a Hero—Marcelli (M) CF 4.00-7.00
Overture—Mendelssohn (D) GS 4.00-8.50
On Guard (March)—Goldman (E) Le 2.00
Das Pensionat—von Suppe-Lake (M) Lud 5.50-7.50
Pigskin Polka-Bennett (E) CF 1.00
Pique Dame (Overture)—von Suppe-Tobani-Kent (D) CF 5.00-7.50
Promenade for Band—Anderson (E) Mil 2.50-5.50
Repose & Gayety—Johnson (E) SF 3.25-4.50
Robin Hood—DeKoven-Reibold (M) SF 7.50-10.00
Southwind (Overture)—Oakes (E) Bel 3.50-5.00
Spring Madrigal (Overture)—Skornicka-Koebner (E) Bel ..... (S) 6.00-7.50
Symphony No. 6, Themes—Tschaikowsky-Johnson (M) Bel 4.50-6.75
Washington Post March——Sousa-Buchtel (E) Kj 1.00
Wilderness Road—Siegmeister (E) Le 3.50-5.00

Band Books

Band Marches—Mesang (E) PAS C-1.00, P-.35
Golden State Band Book—Hathaway (E) AMC.C-1.00, P-35

ORCHESTRA

Brigadoon—arr. Lamont (M) SF 4.00-9.00
The Cat & the Fiddle—Brockton (Novelty with Narrator) (E) Lud 2.50-4.50
The Clock—Conkling (M) Bel S-1.50, P-2.75-4.75
Comedians' Gallop—Kabalevsky-Bourdon (D) Le 3.00
Fantastic Dances Nos. I-II-III—Shostakovich-Fittelberg (M) RAM 2.50-3.50
First Overture—Gardner Read (M) CP (parts for rent) S-6.00
Lady of Spain—arr. Hartley-Warner (D) SF 3.00-4.50
Lullaby from Gayne Ballet—Khachaturian-Bourdon (M) Le 3.00
Patrol of the Steppes (Meadowland)—Knipper-Mohaupt (M) RAM 2.00-3.00
Russian Dance from The Golden Age—Shostakovich-Mohaupt (M) RAM 2.50-3.50
The Sword Dance from Gayanne Ballet—Khachaturian-Mohaupt (M) RAM 2.50-4.50
Valse from Les Monts d'Or—Shostakovich-Piket (M) RAM 2.50-3.50

STRING ORCHESTRA

The Hollow Men—Persichetti (with trumpet) (D) EV S-1.25, P-.25-1.00
Pizzicato Caprice—Barnard (E) PAS ..... (S) .85

ORCHESTRAL SCORES

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Two Choric Dances—Creston (D) GS 1.50

METHODS AND COLLECTIONS

Clarinet

Advanced Studies—Polatschek (M) GS 1.50
Album of Concert Music for Clarinet & Piano—Freeman (M) RAM 2.00
Clarinet Method, Books I, II, III—Gekeler-Hovey (E-M) Bel ..... .75 ea.

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Trumpet

Studies for Orchestral Trumpeters—Brandt (M) RAM. . .90

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Six Canons for Violin Classes—Holst (E-M) CF ..... .75

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Duos, Op. 14, Nos. 1, 2, 3—Pleyel (M) Mar.....1.50
Six Easy Duos—Mueller (EM) Mar.....75
Two Duets—C. P. E. Bach-Marx (M) Mer.....1.00

Two Bassoons

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Sonata No. 2—Jancourt-Collins Bel 75

Three Clarinets

Legend and Jollity—Piket (M) Om.....1.00
Twenty Trios for Clarinet Ensemble—Moore (E) WMC 1.50

Clarinet Quartets

Autumn's Waning—Huffman (E) Bar.....1.50
Concerto—Telemann-Simon (M) Mar.....1.00
In Modo Religioso—Glazounov (M) Mar..... .75
Reflection and Caprice—Piket (MD) Om.....1.00
Roulade—Whitney (M) CF.....1.50

Mixed Clarinet Quartets

Allegro con Brio, from String Quartet, Op. 18, No. 1 —Beethoven-Wilson (D) CF.....1.50

Woodwind Quartets

Rustic Scenes—Fiorillo (E) EP.....1.50
Six Sketches—Fiorillo (EM) EP.....1.50

Woodwind Quintets

Bainbridge Island Sketches—McKay (M) Bar.....2.00
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Candlelight & Crystal—Huffnagle (M) DG.....1.00

Larger Woodwind Ensembles

Contradance in Rondo Form—Mozart (M) Mar.....1.25
(2 Ob., 2 Hrns., 2 Bssn.)
Minuet and March—Beethoven (M) Mar.....1.00
(2 Cl., 2 Hrns., 2 Bssn.)
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(2 Ob., 2 Cl., 2 Hrns., 1 Bssn.)
Allegro (from Octet)—Haydn (M) Mar.....1.75
(2 Ob., 2 Cl., 2 Hrns., 2 Bssn.)
Minuet—Schubert (M) Mar.....1.00
(2 Ob., 2 Cl., 2 Hrns., 2 Bssn.)
March (from Serenade Op. 44)—Dvorak (MD) Mar..1.50
(2 Ob., 2 Cl., 3 Hrns., 2 Bssn., cello, bass)

Saxophone Quartet

The Guardian Angel / Song of the Grandmother —Pierne (M) Lud.....1.25

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Andantino—Lake (E) Lud.....75
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Louisiana—Lake (E) Lud.....75
Madeline—Lake (E) Lud.....75

BRASS

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Concert Duets—Blazevich-Beeler (D) RAM.....2.50
Concert Duets—Blazhevich-Raichman (D) Le.....1.50

Trombone Quartets

Festival Prelude—McKay (M) Bar.....1.25

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Impromptu—Guentzel (M) Bar.....1.25
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(Tpt., Hrn. [or Tpt.], 2 Trombones)
Prelude and Fugue—Bach-Simon (M) Mar.....1.00
(2 Tpt., 2 Trombones)
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(2 Tpt., 2 Trombones—Alternate Horn for Trombone I)

Trumpet and 3 Trombones

Three Equale—Beethoven-Kahn (M) Mar..... .75

Brass Sextets

Fantasie de Concert—Guentzel (M) Bar.....1.50
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Voluntary—Guentzel (E) Bar 1.25

Brass Choir

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Cradle Song—Brahms-Huffnagle (M) DG..... .75
Twelve Christmas Carols—Wyre TP.....1.00
Waltz, Op. 39, No. 15—Brahms-Huffnagle (M) DG.. .75

MISCELLANEOUS

Capriccio—Fitelberg (M) Om 1.00
(Fl., Ob., Cl., Bass Cl., Trombone or Bssn.)
Three Pieces for a Concert—Green (M) Mar.....2.00
(Fl., 2 Cl., 2 Tpt., Trombone, Piano and Percussion)
Divertimento No. 5—Mozart-Kahn (M) Mar.....1.50
(2 Cl., 3 Tpt., Trombone and Timpani)
Divertimento No. 6—Mozart-Kahn (M) Mar.....1.50
(2 Cl., 3 Tpt., Trombone, and Timpani)
March—C. Ph. E. Bach (EM) Mar.....75
The Downfall of Brooklyn—Abel (D) AA.....1.00
(Quartet for 3 Tom-toms and Tympani)

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One Alone—Romberg-Wood (M) Har.....75
Play Gypsies—Dance Gypsies—Kalman-Stone (M) Har..75
Rose-Marie—Friml-Wood (M) Har.....75
Second Prelude—Gershwin-Stone (M) NW.....75
Somewhere A Voice Is Calling—Tate-Wood (EM) Har..75

String Quartets

Quartet Movement—Wagner-Abraham (M) CF..... S-2.50, P-.60
String Quartet in A minor—Walton (D) CF..S-2.00-P-2.50

String Ensembles

String Americana—Herbert-Campbell-Watson (in Two Books) (E) Wit P-.65

Piano Quartets

Quartet in Eb, Op. 47—Schumann-Bauer (D) GS.....3.00
(Violin, viola, cello and piano)

SOLOS

The following publications were commissioned by the National Association of Schools of Music with a view to enlarging the repertoire of wind instruments, so that programs might contain numbers able to bear comparison with the quality of literature used by pianists, organists, and the players of stringed instruments. Concertos published with piano accompaniment; orchestra parts available on rental from publisher.

Sonata for Horn—Quincy Porter (D) GHM.....2.50
Sonata for Trumpet—Leo Sowerby (D) GHM.....3.50
Sonata for Trombone—Robert L. Sanders (D) GHM..3.00
Concerto for Trumpet—Vittorio Giannini (D) GHM..3.00
Concerto for Trombone—Howard Hanson (D) GHM.

Key to Publishers

AA—Abel
AMC—Abbey
Bar—Barnhouse
Bel—Belwin
BH—Boosey & Hawkes
CCB—C. C. Birchard
Ce—Century
CF—Carl Fischer
CP—Composers Press
DG—David Gornston
EHM—Morris
EP—Educational Pub.
EV—Elkan-Vogel
FS—FitzSimons
GHM—Gamble
GS—G. Schirmer
Har—Harms
Kj—Kjos
Le—Leeds
Lud—Ludwig
Mar—Marks
Mer—Mercury
Mil—Mills
NW—New World
Om—Omega
PAS—Schmitt
RAM—Russian-American
SF—Sam Fox
TP—Theodore Presser
Wit—Witmark
WMC—Willis
Zei—Zeigler

"A-440" SETTLED DOWN?

In May of 1939 an international conference on pitch was held in London and the A-440 was adopted. However, there is evidence that this A started out with a lower pitch several centuries ago and that it has been rising ever since. For example, in

1648—the lowest church pitch was A-373.7
1648—the lowest chamber pitch was A-402.9
1751—Handel's standard pitch was A-422.5
—Mozart's pitch was A-421.6
1826—London Philharmonic Orchestra A-433
—This same group 19 years later used A-455

The U. S. Bureau of Standards broadcasts the accepted and preferred pitch of "A-440" daily.

A significant conclusion concerning the above is that since A♭ has 415.3 vibrations, the music written by Bach, Handel, Mozart and others of that time actually was written to sound about one half-step lower than the pitch at which it is performed today.

PLAY MUSIC DURING EXAMS

According to a dispatch, at Fort Belvoir, Va., no entire company of recruits ever passed its qualifying trial the first time until a public address system was installed and soft, soothing Sinatra, Wayne King, Castellanetz, etc., recordings played. Music relaxed the nerves of the recruits and increased their initial scores to an astonishing degree.—From the Chicago Daily News. Copyright John F. Dille Co.

WHAT'S IN THE INSTRUMENTALIST

Within the pages of this magazine there is a greater variety and amount of space devoted to advertised "helps" for the instrumental music teacher than ever before. It is through these "ads" that we learn about the many things that are available in the field of instrumental music. By means of these advertisements, The INSTRUMENTALIST is made available. Please mention this magazine when writing to advertisers.

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RALPH E. RUSH
University of Southern California

A BIBLIOGRAPHY FOR THE STRING TEACHER

Many books and magazine articles have been written on strings and the teaching and playing thereof. Many are old, a few are controversial, and some contain little that is of value to the modern teacher.

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THE BAND DIRECTOR in the SMALL COLLEGE

A survey of the band directors' duties, experience, teaching load, degree, rank and salary in a selected group of privately endowed colleges of less than 1500 enrollment.

Lt. T. E. BIRCH
Kemper Military School
Boonville, Missouri

THE OPPORTUNITIES for band directors in the small college of the country are often investigated by high school band directors and students who plan to become band directors. In order to arrive at a composite picture, questionnaires were sent to a selected group of 115 colleges of less than 1500 enrollment in 20 states.

Of the 115 colleges sent questionnaires, 55 had replied when the results were computed. Of these, seven were not usable and sixteen were from colleges where the band director's job is part-time work. Thus 23 answers were eliminated, leaving a total of 32 completed questionnaires upon which the averages and conclusions of this survey are based.

The report shows that over half of the college band directors reporting have less than four years experience on the college level, and that approximately the same number have been in their present position for two years or less. This represents a considerable turnover. Another fact worthy of mention is that in all but one of these colleges, band directors have a master's degree, and three of them hold a doctor's degree.

As shown in the composite picture, the average for other subjects than band taught by band directors, is six. It is interesting to note also that the subjects most frequently taught are, woodwinds, brasses, conducting, and music education methods. Each of these subjects is taught by more than two-thirds of the group. Following these come orchestra, percussion, orchestration and band arranging, in that order.

Seldom is the band director head of the department. In this report almost half are assistant professors with a scattering of professors, associate professors and instructors.

Space here does not permit a complete breakdown of the data from which the composite picture here presented was drawn; but a post card addressed to the author will bring the reader a mimeographed copy of the entire survey.

A COMPOSITE PICTURE OF THE BAND DIRECTOR IN THE SMALL COLLEGE

He teaches.....22.2 clock hours per week
He has taught—
1. In college.....5.75 years
2. In high school.....3.19 years
3. In present position..4.63 years
He holds.....A Master's Degree
He teaches, in addition to band .....6 subjects
His rank is.....Assistant Professor
He makes—
1. If he works 9 months....$2985
2. If he works 9 months plus summer school.....$3575

HOW CAN THEY LIVE?

The average school music teachers salary in Missouri is $2039.00 if he has three or more music classes a day. If he teaches fewer music classes, the mean salary is $1468.00.

These figures were published in "Missouri School Music," as the result of a study made by Louis A. Burkel of Jefferson City. Information covers schools listed in the 1946-47 state high school directory, with the exception of schools in Kansas City, St. Louis, and schools for which adequate information was not available.

The distribution of salaries follows:

FULL TIME TEACHERS

Amount of Annual Salary	No. of Teachers
$ 800—$1000	4
$1000—$1200	8
$1200—$1400	22
$1400—$1600	45
$1600—$1800	44
$1800—$2000	52
$2000—$2200	39
$2200—$2400	22
$2400—$2600	45
$2600—$2800	18
$2800—$3000	7
$3000—$3200	8
$3200—$3400	5
$3400—$3600	1
Over $3600	5
Salary not given	1

PART TIME TEACHERS

Amount of Annual Salary	No. of Teachers
Less than $600	11
$ 600—$ 800	3
$ 800—$1000	10
$1000—$1200	12
$1200—$1400	34
$1400—$1600	45
$1600—$1800	27
$1800—$2000	19
$2000—$2200	12
$2200—$2400	0
$2400—$2600	4
$2600—$2800	2
$2800—$3000	2
Over $3000	1
Salary not given	1

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MANY inquiries have been sent to me about good numbers for the Marimba. Following is a compilation of lists received from four outstanding specialists (see footnote).

Grading

E—easy, M—moderate, D—difficult.

Key to Publishers

Order from publisher or your local dealer. Abbreviations: Bel—Belwin, BH—Boosey & Hawkes, CF—Carl Fischer, Cht—Chart, EMB—Educational Music Bureau, FDS—Frank's Drum Shop, For—Forster, GHM—Gamble Hinged Music Co., Mar—Edw. B. Marks, Ru—Rubank, SMC—Southern Music Co., Wit—Witmark.

BURTON JACKSON played 1,300 performances, marimba, in 38 states in three and one-half years. Soloist with 100-piece European Marimba Symphony. A native of Illinois, he received his training at Northwestern University and Chicago conservatories. All marimba training from Clair Musser.

ART JOLLIF is director of the Quigley Music Studios, Kansas City, Mo., has many marimba students, and conducts Hogan High School Band, Kansas City. Educated at Northwestern, University of Kansas, and private conservatories. Composer of Marimba literature.

DOROTHY HEICK JORGENSON teaches marimba and piano in Madison, Wis. Starting marimba at five, she worked with several teachers, competed in national contests, and won scholarship at Interlochen. Attended University of Wisconsin. Traveled three years in vaudeville.

CLAIR MUSSER is faculty member of Northwestern University and president of Musser Marimbas, Inc., Chicago. Director of World's Fair and Imperial Marimba Symphonies. Many of the outstanding marimbists have been under his tutelage at one time or another.

TWO MALLETS

Title	Composer	Publisher	Accompaniment	Grade
Country Gardens	Grainger-Quick	GHM	Pia	E
Dancing Tambourine	Polla-Quick	Harr	Pia	E
Dark Eyes	arr. Quick	Ru	Pia	E
Le Secret	Gautier-Quick	Ru	Pia	E
A La Valse	Von Weber-Sifert	Bel	Pia	M
Al Fresco	Herbert-Klickmann	Wit	Pia	M
Capricetto	Schipa-Musser	For	Pia	M
Caprice Viennois	Kreisler-Green	CF	Pia	M
Chiu Chiu	Milinare-Breuer	Cht	Pia	M
Dance of the Queen Swan	Tschaikowsky-Sifert	Bel	Pia	M
Danse Russe Trepak	Tschaikowsky-Wallace	CF	Pia	M
Eighteenth Century Theme	Mozart-Jolliff	Ru	Pia	M
Elfentanz	Grieg-Peterson	Mills	Pia	M
Hungarian Dance No. 5	Brahms-Quick	Ru	Pia	M
Liebesfreud	Kreisler-Green	CF	Pia	M
Norwegian Dance No. 2	Grieg-Green	CF	Pia	M
Rain	Green	CF	Pia	M
Schon Rosmarin	Kreisler-Green	CF	Pia	M
Valse in E Flat	Durrand-Namaro	Mar	Pia	M
Zita	Charrosin	BH	Pia	M
Brilliant, Valse	Von Weber-Sifert	Bel	Pia	D
Etude, Op. 6, No. 2	Musser	GHM	Pia	D
Fantasie Impromptu	Chopin-Sifert	Bel	Pia	D
Hora Staccatto	Dinicu-Heifetz-Goldenberg	CF	Pia	D
Invitation to the Dance	Von Weber-Sifert	Bel	Pia	D
Master Works for the Marimba	Musser	For	Pia	D
Mignon Overture	Thomas-Green	EMB	Pia	D
Minuet in G	Paderewski-Edwards	Ru	Pia	D
Polonaise Brilliante	Von Weber-Musser	GHM	Pia	D
Prelude, Op. 11, No. 3	Musser	GHM	Pia	D
Rhapsodic Fantasie	Liszt-Edwards	Ru	Pia	D
Rondo Capriccioso	Green		Pia	D
Rondo Capriccioso	Mendelssohn (Solo violin part)		or Orch Pia	D
Spanish Waltz	Saint Saens (Solo violin part)	CF	or Orch Pia	D
Tambourin Chinois	Kreisler-Green	CF	Pia	D
Tico Tico	Abreu-Bethancourt	SMC	Pia	D

THREE MALLETS

Prelude in A Major	Chopin (Piano part)		None	E
Ave Maria	Schubert-Edwards	Ru	Pia	M

FOUR MALLETS

Barcarolle	Offenbach-Quick	GHM	Pia	E
Dreams	Wagner	FDS	None	E
Adagio	Beethoven-Peterson	Mills	Pia	M
Ave Maria	Schubert	FDS		M
Ave Maria	Gounod	FDS		M
Berceuse (Jocelyn)	Godard	FDS	None	M

Chanson Triste	Tschaikowsky	FDS	None	M
Estrallita	Tonce	FDS	None	M
Finlandia	Sibelius	FDS	None	M
Liebestraum	Liszt	FDS	None	M
Londonderry Air (Danny Boy)	Irish	FDS	None	M
Melody in F	Rubinstein	FDS	None	M
Simple Aveu	Thome	FDS	None	M
Song to the Evening Star	Wagner	FDS	None	M
The Swan	Saint Saens	FDS	None	M
Andante Cantabile	Tschaikowsky (from string quartet)	FDS	None	D
Ase's Death (Peer Gynt Suite)	Greig	FDS	None	D
Cavatina	Raff	FDS	None	D
Celeste Aida	Verdi	FDS	None	D
Etude, Op. 11, No. 3	Musser	GHM	None	D
Humoresque	Dvorak	FDS	None	D
Intermezzo (Cavalleria Rusticana)	Mascagni	FDS	Pia	D
Kammenoi Ostrow	Rubinstein	FDS	None	D
Largo (New World Symphony)	Dvorak	FDS	None	D
My Heart at Thy Sweet Voice	Saint Saens	FDS	None	D
Romance	Rubinstein	FDS	None	D
Romeo and Juliet	Tschaikowsky	FDS	None	D
Scarf Dance	Chaminade	FDS	None	D

BRASS SEXTET—ONE OR TWO MARIMBAS

Capriccio Italian	Tschaikowsky-Tallmadge	Bel	D
Eri Tu (Masked Ball)	Verdi-Tallmadge	CF	M
Kammenoi-Ostrow	Rubinstein-Tallmadge	Bel	E
Prelude and Finale (Lake of the Swans)	Tschaikowsky-Tallmadge	Bel	D

A new publication is "Music for Marimba," Books I, II, and III, by Art Jolliff (Rubank, each $1.00). Book I is arranged in duet form for pupil and teacher. Three-mallet playing is introduced. Book II contains easy two- and three-mallet solos. Book III consists of easy to moderate four-mallet solos.

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Standardizing the Full Band Score

Should all scores be alike—or should each publisher invent his own form? Where to place the bassoon, harp, fluegelhorn, French horn?—Results of survey revealed.

By P. J. FULLER

ONE of the important problems of band directors has been the securing of adequate and standardized full scores. Previous research has determined the fact that a clear majority of band directors say they want full scores.[1] It has also been established that publishers desire to print and will print full scores provided a sufficient number are purchased to pay for their cost.[2]

One of the problems the publishers have faced in the printing of full scores is the lack of standardization in the placement of parts. The Music Publishers Association, therefore, set up a committee to investigate. The report of its findings was given by Arthur Hauser, chairman, in the March-April, 1948, issue of The INSTRUMENTALIST. There remained disagreement on the placement of the bassoon, harp, fluegelhorn, and French horn. The form the score should take was also a matter of divided opinion.

In order to get a representative opinion of band directors, 1212 questionnaires were sent. The most important objective of this survey was to determine a standard placement of parts which should be followed by all publishers in the printing of full scores. The number of forms filled out and returned by representatives of secondary schools, colleges and universities, and by professional band directors and all over the United States was 505, or 42%.[3]

Bassoon

The suggested placements for the bassoon and the returns are as follows:

a. After the double reeds. 52%
b. After the clarinets..... 23%
c. After the saxophones.. 21%
d. Undecided or no answer 4%

Harp, Fluegelhorn, French Horn

Directors were merely asked whether or not they agreed with the recommendations of the MPA Committee regarding the placement of these instruments. The recommendations and results are:

a. The harp part should follow the basses:

Yes 83%
No 11%
No answer 6%

b. The flugelhorn part (if any) should follow the trumpets:

Yes 94%
No 3%
No answer 3%

c. The French horn part should follow the trumpet-fluegelhorns:

Yes 86%
No 12%
No answer 2%

Indifference was expressed by the conspicuous absence of comments on the placement of the harp. Regarding the fluegelhorn, Robert Muller of San Jose, California, said: "My suggestion as to the fluegelhorn is that it should be entirely eliminated from our band scores. There is really no use for it unless you want to abolish the solo cornet part, which is the only instrument it could replace. Any other way its use is entirely secondary, in fact of no particular value at all!"

The directors who commented on the placement of the French horn felt that the band score should follow as closely as possible the orchestra score, which would place the horns *above* the cornet-trumpets.

On the basis of these results, then, the standard placements of parts should be as follows:

Piccolo
Flutes
Oboes
English horn (if scored)
Bassoons
Eb Clarinet
Bb Clarinets
Alto Clarinet (if scored)
Bass Clarinet
Saxophones
Cornets
Trumpets
Fluegelhorns (if scored)
French horns
Trombones
Baritones
Tuba
String Bass
Harp (if scored)
Tympani
Snare drum and traps
Bass drum and cymbals

The remaining point of disagreement had to do with the form of the score; i.e., whether or not it should contain the *full* instrumentation on *each* page. The results are as follows:

a. Only those staves representing playing instruments as is done in most orchestra scores 61%
b. A complete number of staves on each page—one for each instrument 36%
No answer 3%

Comments on this question, too numerous to permit quoting, fell into group opinions, as follows:

In favor of (a):

1. Reduced cost might possibly reduce the chance of full scores continuing to be a financial liability to publishers by permitting more directors to purchase them.

2. Those directors having both band and orchestra would not be confused by two types of scores.

3. Less confusion results from the elimination of extended rests.

In favor of (b):

1. It is less confusing to the director

[1]Travelstead, Chester, "600 Directors Can't Be Wrong!" The INSTRUMENTALIST, November-December, 1947.
[2]Rohner, Traugott, "Why Not More Conductors Scores?" The INSTRUMENTALIST, May-June, 1948.
[3]The "precision-sampling" technique assures the validity of the results, even though not all band directors were consulted. All of the members of the University and College Band Directors Association received a questionnaire.

Filmstrips in Instrumental Music

By ELWYN SCHWARTZ
State College, Fresno, California

FILMSTRIPS, stripfilms, sound-slide-films (filmstrips with recordings) film-rolls, "Picturols" (trade name) are all names for a new type of visual aid. It is a 35 mm. film roll containing from a few to as many as 100 pictures (or "frames") in each separate roll or unit. Each picture may be flashed for a brief instant, or held for a longer time, at the will of the instructor. Sound effects or music are furnished by recordings made especially for each set of pictures. The pictures, being on film, cost less than glass, are lighter, and require less space for storage. A whole roll may be carried in pocket or purse. Obviously, the cost is much less than that of motion pictures.

Although this type of visual-audio aid requires a special projector, it is one of the easiest to operate and most useful of all the devices in the field.

Filmstrip may be purchased, or you can make your own. Fingering charts, scores, tests, pictures may be made into photographs, then processed into a strip of film. There is quite a catalog of commercial stripfilms, particularly in the general music field. The largest single source is the Society for Visual Education, Inc., 100 East

Ohio Street, Chicago. Examples from their catalog (S.V.E. Picturol) are:

Sound Slide Films, "Instruments of the Orchestra" (Los Angeles City Schools). Includes two double-faced 16 inch 33⅓ r.p.m. recordings. One side of each disc provides the sound for one slide film. Part 1, Strings; Part 2, Woodwinds; Part 3, Brass; Part 4, Percussion.

This set, with recordings, is priced at $18.50.

Opera "Carmen"—Film, no manual. $2.00. About 35 pictures, in sequence with captions on films. May be used with regular "Carmen" recordings.

Patriotic Songs (Illustrated) "Star Spangled Banner"—Film, $2.00.

The Music Instruction Film Aid, Inc. (MIFA), 2210 Pacific Avenue, Dallas, Texas, markets a class method for band and orchestra instruments. It features instruction books aided by 35 mm. filmstrips and recordings on Vinylite.

The Society for Visual Education produces a fine all-purpose projector: Model AAA, 300 watts, Tri-purpose projector for showing single (vertical) and double frame (horizontal) filmstrips, and 2"x 2" slides with case, at $80.00.

BAND SCORES—

to have the same number of staves on each page.

2. Scoring is done in such a way as to make (a) impractical; i.e., it is unusual in band to have an entire family of instruments resting over an extended period of time.

The writer and The INSTRUMENTALIST have refrained from including personal opinion. The purpose of the survey was to establish statistically the majority opinion of band directors as ment of parts in the full score. It is to the form of the standardized placefelt that this survey has served its purpose, and that the results were indicative of general opinion.

Victor Polatschek, late first clarinetist of the Boston Symphony, died at his home in Massachusetts last summer. He was an internationally known performer and composer, and wind ensemble instructor at Tanglewood and New England Conservatory. He was musical advisor of the Edward B. Marks wind library.

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Please say "I see by The INSTRUMENTALIST Magazine" when writing firms advertising in these pages.

School Tax Headache

The reason we do not have better schools is: We do not want them.
(From an Editorial In the Des Moines (Iowa) Register)

We are quick to blame our schools for juvenile delinquency, the high divorce rate, lack of interest in politics and government, and the generation's apparent inability to spell. . . .

Blaming the schools is . . . a good index of how important we think education is. Yet what are we doing to help the schools shoulder the terrific responsibility we place on them? . . . Why don't we just get better teachers, then? . . . (Is teaching) for spinsters, for people who fail at other jobs? . . . definitely not for married women? . . . certainly not for *men,* at least for men who want the normal life of marriage and a family. . . .

Today more than 3½ million children are being educated by teachers who hold sub-standard certificates . . . our schools are manned largely by women. . . .

We have been forced into paying better salaries . . . because of the shortage of teachers. We're going to have to do more than raise salaries, however. We're going to have to accord the profession the dignity it deserves to attract to it the cream of our young people . . . This will be up to our training institutions, officials, legislators, clubs. . . .

In the final analysis, it will be up to the individual in his own dealing with schools and teachers. Everyone of us must "Either put up or shut up."

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NO MORE ALBUMS?

Remember the phonograph album? You bought a symphony. You had to change records every three or four minutes. Columbia's new "Long Playing" Microgroove discs may change all that. The LP records contain up to 22½ minutes on one side. This is made possible by the use of a groove one-third the regular size, together with a turntable rotating at 33⅓ revolutions per minute (instead of the present 78 rpm). So now one may buy the equivalent of six records on one, for $8.50 instead of $13.00, on unbreakable Vinylite. A new type of record player (costing $29.95) is necessary, however; and complete radio-phonographs are being manufactured equipped with two-speed turntables and dual arms to play either conventional or LP records. An entire symphony on one record!

UNIVERSITY OF WICHITA

The enrollment of the music department at the University of Wichita has increased 20% over last year, making it one of the largest in the southwestern area. Illinois students, however, outnumber all other states, and even Ohio ranks near the top. A graduate degree course has been established. Member NASM.

Golden Era of BRASS

DAVID GORNSTON
New York City

The following is a condensed excerpt from a text now being prepared by Mr. Gornston entitled "New Concepts for Instrumental Music Education."

PROGRESS in the field of band music is stymied by tradition. Performance is still determined by the standards of the old marching organization, crossed with the time-honored usages of the symphony orchestra. We are marking time.

In this modern age, brasses must be considered as solo instruments. The old idea that the "clarinets are the violins of the band" must be discarded. The brass section must now be thought of as having the same artistic potential as the woodwind section. Physical changes should be made in the organization of the concert band and in the music written for it.

Dynamic qualities must be so modulated that a woodwind duet can be heard through a background of brasses. Excessive doubling of melody (in unison and multiple octaves) should be reduced. New refinements will appear.

No Vibrato

Take the matter of vibrato. Many contest "judges" still boast that they disqualify students because of the use of vibrato. As long as our brasses continue to blast, rip and tear, we will have to continue to use four clarinets to one cornet, instead of a much more desirable two to one.

The human voice reveals a natural vibrato (both pitch and intensity) which has long been imitated by string players. The hand vibrato on the violin and cello is employed because after long testing, it has proven itself the most effective. The finest trumpet and trombone players have definitely proved that the hand vibrato is most musical. The throat or breath vibrato is astrocious.

I propose that we, as of now, accept the hand vibrato on brass instruments, as it has been accepted on strings. Of course, it will take time. New ideas in music meet with the same opposition that they do in aviation, science and medicine. We should accept the "authority" of the best and most progressive players and teachers in the solo and band field—not the traditions of the "classical" symphony orchestra nor the marching band of the pre-Sousa era.

Education is for Culture

"Decadence in community institutions is reflected in the school curriculum by the inclusion of educational and vocational guidance, character education, home making, consumer education, and sex education. The result is that many schools have forgotten that their main task is to transmit the best elements of our culture to our children. In our attempts to teach all things, we have done no one thing well. Let us not add religion now to our long list of obligations in the face of almost certain failure."—*Prof. B. H. Jarman, George Washington University, in "School and Society."*

★ ★ ★

Will There Be No More Great Composers?

Johannes Brahms and Gustav Mahler once took a walk together in Ischl near Salzburg. The old master contended that there were no great composers any more and that the end of creative music had occurred. The two had just arrived at the bridge of the river. Mahler pointed down to the stream and said, "Look, here comes the last wave!"—*Kansas Music Review.*

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IT'S NEWS TO US

Free information concerning items on this page will be sent upon receipt of a post card addressed to The INSTRUMENTALIST. Simply mention name of article, sign your name and address, and mail.

Cards are still being received by this magazine saying "Yes" to the proposed new simplified flute and clarinet for school use, described in detail in recent issues. These instruments perhaps should be called "improved" rather than "simplified." They are not toys. They are "regular" Boehm system and all, except that they have some refinements which make them easier to play and less expensive. Your "votes" are still being tabulated for a manufacturer. Send them in.

BLACKBOARD CLEANER

Are your blackboards dingy? They should be kept in good condition, as they are one of your best "salesmen" if effectively used. A liquid product selling for ninety-seven cents a bottle (enough for an average classroom) is said to refinish old gray slate blackboards like new. Leaves the board with a rich deep black, smooth, easy-writing surface—eliminates eyestrain, fatigue and "classroom squint." Apply with an eraser. Lasts one to three years.

FILE FOR RECORDS

The illustration shows an envelope-and-cabinet system for taking care of phonograph records. Can be purchased for 10-, 12- or 16-inch discs. Comes complete with two sets of numbers for discs and pockets, index card forms, and card file. Saves time, prevents breakage, avoids misplacement and loss, and provides economical storage space.

Child spins tune on "Spin-a-tune"

GIVE MUSICAL TOYS FOR CHRISTMAS

For instance, "Spin-A-Tune." One of the newest to hit the market (quarter of a million sold in a short time). Simply spin the cylinder, and blow the desired note. Eight notes. Key of G. Red, green or blue. Department, chain, and music stores.

We walked into a large music store in New York. To the right, to the left, and in front of us were gifts and novelties built around the old "music box" idea. Swiss mechanisms playing "Rockabye, Baby" or "White Christmas" were ensconced in the outward forms of Teddy bears, dogs, airplanes, pilot wheels, cigaret lighters and revolving Christmas trees. Prices—from $250.00 down.

In a chain drug store a miniature electrically operated calliope gave forth a sustained "ting-a-ling" as the keys were depressed. There were two, resting side by side, each about the size of a portable typewriter. My friend and I played, duo style, (sh!) "Moonlight and Roses." Harmony satisfactory.

In our last issue was a reference to a set of Melody Bells that sells to schools for ten dollars per set. Intended for instructional purposes in grades clear down to the first, they are surprisingly inexpensive, although they are chromatic. A fine gift, regardless, for one's offspring or nephew.

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Individuality in musicianship is a priceless attribute. In every way . . . within the bounds of good musical taste . . . it should be encouraged. That is why it is so important for every boy and girl beyond the "beginner" stage of musical development, to select a *personal* instrument for complete expression of his or her musical personality. That is why Buescher makes True Tone instruments in three distinctive "performances" so that all individual desires can be satisfied.

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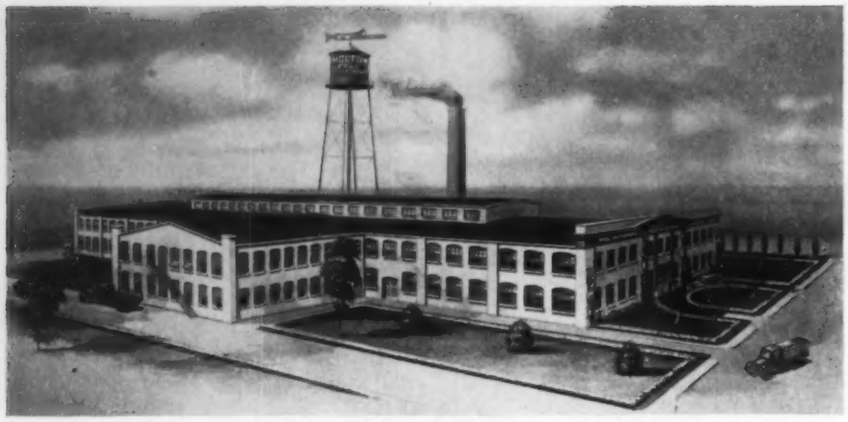


Frank Holton & Company's modern plant, Elkhorn, Wis.

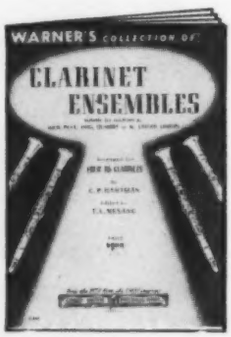
CLINICS AND CONVENTIONS

The second annual Midwest Band Clinic, conducted by the Vandercook School and the Lyons Band Instrument Co., will be held in Chicago at the Hotel Sherman, December 9-11. Ray Dvorak expects to be present as originally planned. Guest bands will include Richard Worthington's Hobart, Indiana group, and Charles Peters' Joliet grade school band. Clinic discussions and demonstrations will cover contest, concert, and marching problems. Tom Fabish of the C.Y.O. Band of Chicago will present new materials and marching maneuvers. Housing reservations should be made in advance.

The Iowa All-State Festival is scheduled for Des Moines, November 26-27. F. E. Mortiboy is president of the IMEA. James Mursell of Columbia will be present. The new "Cornish Rhapsody" by Hubert Bath will be premiered.

The Florida Clinic is set for Tampa, November 14-16. There will be a 100-piece All-State Symphony Orchestra. Al G. Wright of Miami is president.

The Kansas Music Educators Association convenes in Topeka, November 4-5. Lorin F. Wheelwright will be speaker. William H. Beck, Jr. of Colby is president.

Arkansas' School Band and Orchestra Association, R. B. Watson, president, will hold its annual meeting in Little Rock, November 10-11.

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ABOUT OUR ADVERTISERS

HOLTON REACHES 50-YEAR MARK

THE current year marks the fiftieth anniversary of Frank Holton and Company, manufacturers of professional and collegiate band instruments.

Original operations were begun in Chicago in 1898, where a large sign was suspended over the corner of Clark and Madison Streets. Frank Holton, the founder, was a trombonist in Sousa's Band, Brooks' Second Regiment Band, Barnum & Bailey's Circus, and Hi Henry's Minstrels.

The factory, needing more space, moved to a new location on Chicago's west side in 1907. Eleven years later the factory was moved to its present site in Elkhorn, Wisconsin. Frederick Kull became president in 1939, and was in turn succeeded by his brother Grover five years later. Elliott Kehl is executive vice-president and sales manager.

The pride of workmanship shown by individual employees, many of whom have served more than forty years, results from a combination of their skill and the finest instrument making machinery. Holton trombone slides, for instance, are drawn hydraulically, slowly and steadily, so that they are free of chatter, light, and "free running." Valve casings are honed with a machine that works in dimensions of .0001 of an inch. Operations are carefully checked by special gauges that register to .00005 of an inch, and some of the forming tools themselves are checked by a Shadowgraph that projects an image enlarged 100 times. Tone testing is done by a machine that reproduces sounds as light waves and "stops" them so they can be studied carefully.

The new Holton catalog, beautifully printed in color, features the company's famous line of band instruments—Stratodynes, Revelations and Collegiates. Prepared for directors, performers and dealers, the catalog will be mailed to interested persons upon request.

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A SUMMARY
of the Case

FOR and AGAINST the E*b* INSTRUMENTS

involving
the Eb alto and the Eb soprano clarinet
the Eb alto and the Eb mellophone
and
the Eb tuba

TRAUGOTT ROHNER

SHOULD the Eb alto and the Eb soprano clarinets be eliminated? Should the Eb alto and mellophone be supplanted by the French horn? How about eliminating the Eb tuba in favor of the BBb? What are the salient arguments when these questions are considered in the light of their affect upon the small or inexperienced band versus the large or advanced concert band?

These are major questions. Considerable magazine space and much research has been devoted to them. The opinions of large numbers of band directors has been polled to secure an accurate cross section of the entire field; the opinions of experts has been sought for guidance and to point the way to the future. In presenting these opinions, data, and conclusions the INSTRUMENTALIST has no ax to grind other than to report the evidence and to advance the welfare of instrumental music in our schools.

In addition to reviewing some of the findings of studies already reported in previous issues, some additional and new data are presented. The published opinions of the experts on the alto clarinet question are individually significant. Their names would be found in any "Who's Who" in Instrumental Music: Harold B. Bachman, D. De Caprio, L. W. Chidester, Ray F. Dvorak, Mark Hindsley, Niles Hovey, L. Bruce Jones, Gustave Langenus, J. E. Maddy, Wm. D. Revelli, Clarence Sawhill, Carleton L. Stewart, W. H. Stubbins, Irving Tallmadge, George Waln, Louis G. Wersen, and Paul Yoder.

Alto Clarinet

The fact that the experts disagree (March and May, 1948 issues of the INSTRUMENTALIST) is indicative of the many angles of this problem. Two contributions from experts came in too late to be published last spring; they are both individually significant even though the conclusions are poles apart.

William E. Stubbins, professor of clarinet at Michigan University, writes:

"I have read with interest the recent symposium report on the alto clarinet published in your magazine. It is not true that the alto clarinet is inadequate, weak, lacking in color or character, nor even that it is difficult to play. It is really not a tenable argument to condemn the instrument because there are so few competent players or because it is heard so infrequently. Such criticism is certainly not a criticism of the instrument itself but of those who sit in judgment upon it and who are themselves to blame for a situation which they have created.

"None of the critics in the symposium have gone to the time and the trouble to try an alto clarinet recital. (An interesting recital program was submitted with Mr. Frederick C. Eggert, alto clarinetist). Few of the men represented in the discussion have tried or can play the alto clarinet. In general their criticisms are not founded on basic knowledge and only on slight experience with inferior instruments and poorly instructed players. These players are on the alto clarinet only because they were not talented enough to play the Bb clarinet. Is it not true, gentlemen, that this is the way the average alto clarinetist becomes an alto clarinet player? Also, is it not true that once this choice has been made that the alto clarinet player becomes one of the forgotten men of the band, joining the ranks of the forgotten third bassoonist and fluegelhorn player? The conductor sighs with relief because he has found a place where Johnny-fumble-fingers can do no harm and the last thing the conductor would do is to give him a part to play or to encourage such a part to be written. Of course the alto clarinet sections are weak!"

Professor Stubbins provides arguments for retaining the alto clarinet because it does have a good range, fills a needed gap in the color-range of the clarinet family, and that the F alto is not a solution to the problem because "there is no advantage which the F clarinet or bassett horn has over the Eb alto clarinet."

Previous quotations from those who have had an opportunity to use the F Redfield alto clarinet have sung its praises as well as the following one which arrived too late to be included in the May issue of the INSTRUMENTALIST. Mr. B. C. Tuthill, director of the music department at Memphis College of Music writes:

"I happen to be a clarinetist, a composer, and a band director. To me the alto clarinet is a very unsatisfactory instrument. It is, in fact, a small bass clarinet and its tone quality is very unsatisfactory. I favor the Redfield alto clarinet when its compass is extended down to the written C. The instrument has a narrow bore so that it can be played with the same mouthpiece used on the Bb soprano; needs but a single register key; and possesses an even tone quality in all registers. The tone of its upper register is pastorale in nature and very beautiful. It is much easier to play satisfactorily than the usual one in Eb and one can transfer to it as easily as one can change from the Bb to the A. . . . This instrument could also be used in orchestras."

One final quotation on the alto clarinet comes from the well-known composer and arranger of band music, Paul Yoder:

"From the standpoint of the arranger, it is not practical to intrust any important parts to the alto clarinet alone because very few bands have enough of these instruments to make certain that the part will be heard. I realize that this practice tends to minimize the importance of the alto clarinet. No concert band would consider performing with only one second or one third soprano clarinet, and yet many bands expect one alto to maintain proper balance with a section of

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twelve to twenty-four Bb soprano clarinets. It seems to me the alto clarinet is only valuable when at least four of these instruments are present. If this is not possible from a financial viewpoint, I believe we would be well advised to eliminate this instrument. Unless we can have a section of at least four alto clarinetists, we are wasting money to maintain one or two of these instruments in the concert band."

The opinions of the fifteen experts quoted in previous issues are as follows:

For eliminating the alto clarinet . . . 7
Against eliminating it 5
Undecided 3

Out of 1,000 questionnaires sent out by Philip Fuller (who is quoted elsewhere in this issue) 500 were returned. Two significant questions were asked and answered:

"Should the alto clarinet be eliminated from school bands and ensembles?" The replies:

No—48.3%; Yes—47.1%; Undecided 4.6%.

"Should the alto clarinet be eliminated from the instrumentation of bands having fewer than fifty players?"

Yes—70.1%; No—25.4%; Undecided—4.5%.

In the light of all the foregoing, one might conclude:

1. The alto clarinet should *not* be eliminated from the instrumentation of concert bands of over fifty players or for advanced players and fine concert bands in general. In fact, there should be more good players and good instruments in every concert band. A superior player with a superior instrument results in a very worth-while combination.

2. The F Redfield alto clarinet should be given serious attention.

3. Eliminate the alto clarinet from the instrumentation of small or inexperienced bands. (Additional information and arguments for eliminating the alto clarinet from small or minimum bands is given by Dr. Chidester in the January, 1948, issue.)

Eb Soprano Clarinet

The evidence of over 600 band directors as reported by Travelstead in the November 1947 issue is significant. "Do you advocate publication of Eb clarinet parts?" The answers to this question are:

Directors who have more than 50 members: Yes—60.6%, No—39.4%; directors who have less than 50 members: Yes—29.4%, No—70.6%.

As with opinion on the alto clarinet question, so also there is a significant difference regarding the matter of the Eb soprano clarinet, depending upon whether one has in mind the small or the large band. Perhaps even a more pronounced difference of opinion would be registered if the question were asked in relation to the young or inexperienced band, versus the advanced concert band. In order to give the band directors more second and third clarinet and cornet parts in the usual full band instrumentation without increasing the price, the publishers might well consider eliminating the Eb soprano clarinet part. Travelstead found that 98.3% of all band directors want more of the "inside" parts.

Eb Alto and Mellophone

Few will deny that either of these instruments is preferable to the French horn for the marching band, and few will deny that the French horn is the superior instrument for the concert organization. There is a trend toward the elimination of the alto-mellophone instruments and the Eb horn part.

Travelstead found that 67% of the band directors would rather have more second and third clarinet and cornet parts than the extra Eb horn part. It has been suggested that the French horn player should use his French horn mouthpiece on the mellophone for marching purposes.

The Eb Tuba

The major arguments for retaining the Eb tuba are: (1.) It is easier to carry and to "fill" than the larger BBb, and is easier to play by young students;

(2.) The Eb provides the needed bridge between the BBb and the baritone-trombone range.

(3.) It is relatively easy to transfer a cornet player to the Eb tuba (pretend

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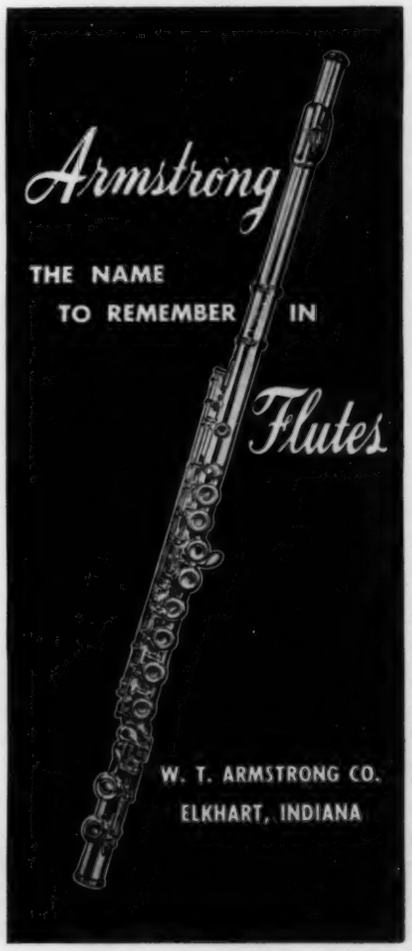

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the tuba music is written in the treble clef and subtract three flats from the key signature).

The major arguments against the Eb in favor of the BBb are: (1.) The bass section will be significantly better in tune if only BBb tubas are used. (Please see "Bass-ic Facts on Intonation," N. Long, September, 1947, issue.)

(2.) The BBb tuba provides a better sounding bass part than the Eb.

(3.) Tubas in BBb require only one set of fingering instead of two as when Eb tubas are also used.

Today there are many bands which use only BBb tubas (sousaphones and other models). Perhaps a special lightweight, small-bored BBb tuba can be made to fit the needs of the beginner or the young tuba player. Regardless, there is a definite trend towards the gradual elimination of the Eb tuba. Whether this trend should be stopped or encouraged is another question that might well be asked of band directors.

Perhaps the solution for facilitating the transfer of cornet players to the BBb tuba (baritone-euphonium also) is to write cornet-trumpet music so that the notes will sound the pitch of the written notes (Bb open, etc.)

To the many directors who have cooperated in answering various questionnaires used in the studies mentioned, to the many experts who sent in letters expressing their viewpoints, the writer expresses sincere appreciation for their cooperation in furthering the welfare of instrumental music. For those of us who teach, these findings deserve serious thought. To the publishers, to the composers and arrangers, and to the manufacturers of music instruments, they are the basis of their *modus operandi.*

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From Our Readers

Ta-ta-ta? Da-da-da? La-la-la?

We need a universal terminology with which to describe styles of tonguing and articulation. An examination of instruction books and of beginners' methods reveals wide differences in terminology as applied to the various methods of commencing a tone and of moving from tone to tone, as well as in regard to the music symbols for these tonguings. There is no sign which all of us accept as indicating legato tonguing. Even legato tonguing doesn't mean the same thing to all of us.

Has anyone some suggestions?—James E. Van Peursem, EKSTC, Richmond, Ky.

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By

LAURENCE TAYLOR

Flutist, San Antonio Symphony

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There were two kinds of "flutes" in the time of Bach and Handel? There was the recorder (straight flute) and the transverse flute, our modern orchestra flute of today. The recorder had been popular for two centuries before this period, so much so that in 1740, a contemporary Musical Dictionary still referred to it as "the *common* flute." *Our* flute was generally distinguished by the addition of the Italian term traverso (transverse) or by the term "German flute." An original edition of Handel's Instrumental Sonatas, all contained in the one volume, shows his sonatas for recorder labeled simply as "per flauto," whereas the Seven Sonatas for our modern flute specify "per flauto traverso." . . .

The Bb thumb lever, so useful in the flat keys, was invented by famous flute virtuoso G. Briccialdi, in 1849? . . .

Arthur Lora, solo flutist of the NBC Symphony, has an extension for his foot-joint which takes the instrument down to low G? . . .

James Madison, fourth president of the United States, once owned a flute made of shimmering *cut-glass?* It was a gift of friendship from Lafayette. This rare flute, and 1500 other flutes representing various periods of flute history, may be found on public display at the Library of Congress, in Washington, D. C. This collection was amassed by the late Dayton C. Miller, an American scientist; this man's unique lifetime hobby of collecting all kinds of flutes resulted in the largest single collection of them in the world.

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HEARD ABOUT THE MELLOPHONE?

"A melophone is a free-reed instrument in the shape of the guitar or sometimes the violoncello, with a rudimentary keyboard for the left hand on the neck. The bellows, concealed within the body of the instrument, are worked by the right hand. It was invented by Leclere, a Parisian clockmaker, and introduced by Halevy into one of his operas." (P. 373, *Grove's Dictionary of Music and Musicians,* 1929.) Now you know! We, too, thought that the mellophone was a valved brass instrument.

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Those who teach both band and orchestra have discovered a basic difference between the amateur wind and string players—the wind players usually have to be admonished to play more softly while the strings need to be constantly encouraged to "use more bow"—to play louder.

Meet the Author

EDNA MARIE BARNES is the teacher of a second grade room in the public schools of Elizabethtown, Penna. She has a musical background, being an organist and choir director. She is also a violinist. Studied in Elizabethtown College, Pennsylvania State College, and organ and theory at Chatauqua, N. Y.

STANLEY BAUMAN is supervisor at Elkton, Michigan. Graduate of Wayne University. Active in county and state band organizations. Groups win consistently top rating in state band competitions in both audition and sightreading.

THOMAS E. BIRCH is the band director at Kemper Military School, Boonville, Mo. In the Army 1942-6, after which he became band director in the high school in Boonville and organized a grade school instrumental program. Began the study of the cornet at the age of eight years under his father, a professional. Studied at Central College, Fayette, Mo. and the Swinny Conservatory. Assistant director, Central College bands. Co-founder and director of the pre-war Anderson Band Camp.

DAVID GORNSTON received his bachelor and master's degree from Columbia. Studied also at Oswego Normal College of the City of New York and Syracuse. Taught instrumental classes in the New York city schools. Lecturer, conductor, composer and writer.

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THOMAS S. RICHARDSON is director of bands at Eastern Illinois State College, Charleston. Formerly director in Normal, Illinois, and Racine, Wisconsin. Graduate of Illinois State Normal (M.S. in Ed.) More graduate work at Northwestern. Editor, *Illinois Music Educator.*

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RICHARD E. WELDON is a member of the faculty of the High School in Oberlin, Ohio, and is a native of that state. He was formerly at the Creighton School, Phoenix, Arizona. Studied at College of Wooster (Ohio), Oberlin and Northwestern. Played in dance orchestras in high school, college and U. S. Army.

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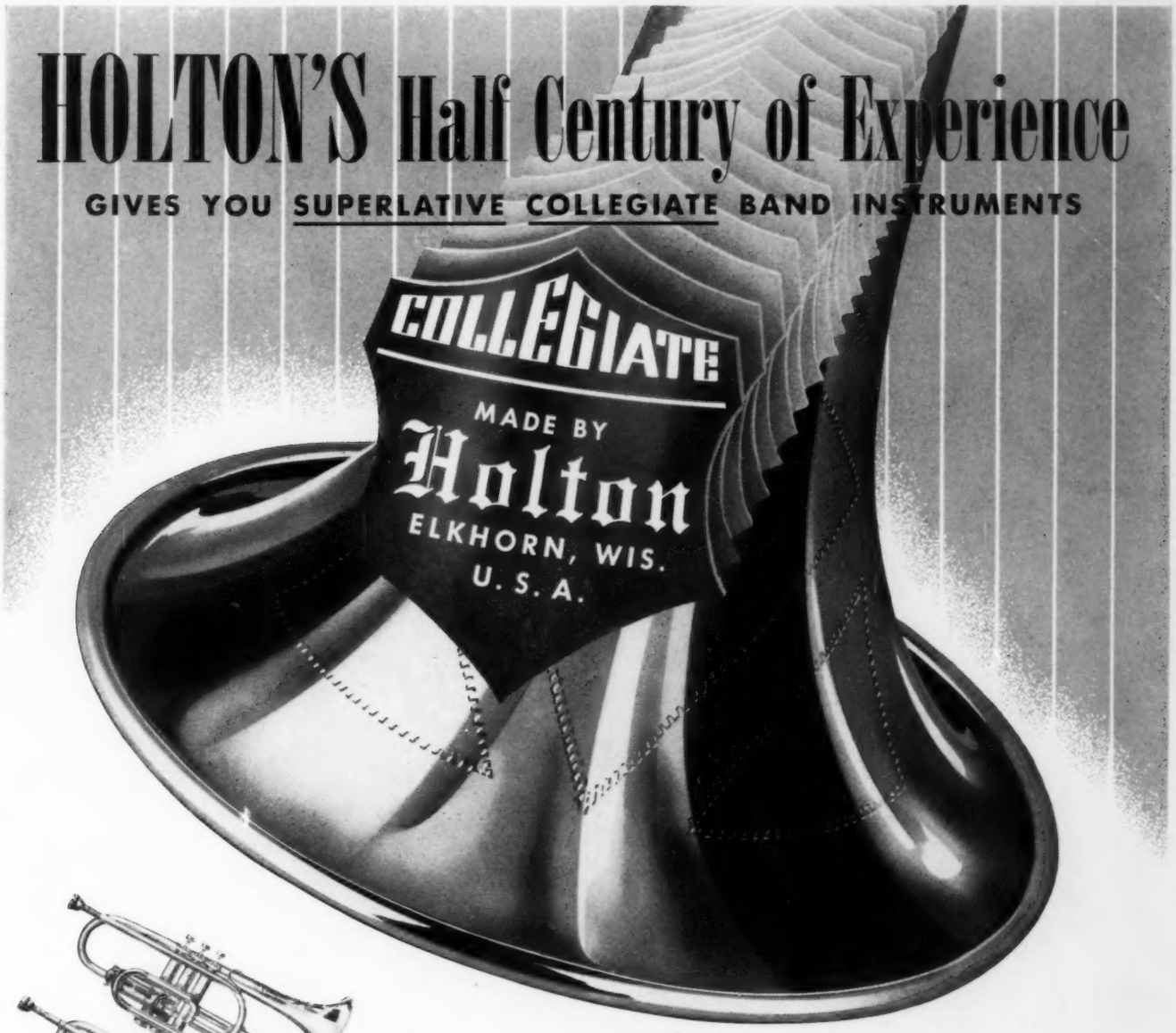

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SUCCESSFUL CAREERS IN MUSIC

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The story of trumpeter ALEC FILA outstanding Martin artist

This is the true life story of a famous American musician . . . published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.

1 The year Alec was 10, "Pop" Fila, a trumpeter in the local Passaic, N. J., American Legion Band, decided one day to get out his horn and give Alec lessons.

2 In a year, young Fila (who "Mom" wanted to be a doctor) learned all his father could teach him. He then began study with Del Staigers, Goldman Band soloist.

3 Passaic High School had no band, but in his Freshman year Alec was accepted as a pupil of the famous Max Schlossberg. And, "Pop" bought Alec a new Martin trumpet!

4 Shortly thereafter, Alec's fine playing won him a 4-year scholarship at Julliard in New York. His brother took him over to evening classes on the ferry several times a week.

5 One afternoon Alec was watching Jack Teagarden's band rehearse, and was invited to sit in — for a laugh. But, he played so well he was offered a job in the band!

6 Thinking it over at home, Alec decided he liked the freedom of jazz better than symphonic music. So, when the band left for Boston, Alec went along.

7 Alec's thorough training in "formal music" didn't let him down. Soon, he became lead trumpet with Bob Chester's band, and was being called the "Wonder Boy" of jazz.

8 While on tour with the Chester band, Alec and the group's singer, Dolores O'Neill, became engaged. Just after the new year in 1940, they were married.

9 During the next several years, Alec played and recorded with many famous bands, such as: Benny Goodman, Glen Miller, Will Bradley-Ray McKinley, and Elliot Lawrence.

10 In its December 28, 1946, issue, The Saturday Evening Post featured this Martin star's remarkable career . . . complete with color pictures of him and his family.

11 The Filas and their 4 children are now living in Philadelphia, where Alec (still a Martin fan) has his own band and tutors a number of young trumpet hopefuls.